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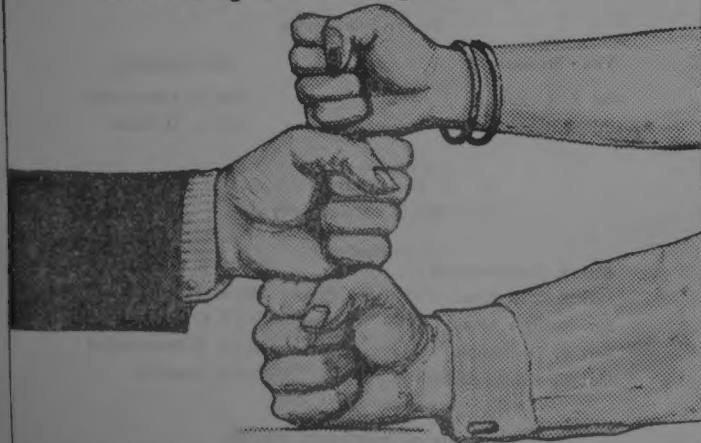
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## Sri Tyagaraja—Musical Missionary of God

By

S. PARTHASARATHI

Tyagaraja, like the Ramayana, is a subject of perennial interest. It is a spring which never dries up. To some, Tyagaraja may be a composer. To others, he may be a mystic. To some others, he may be a musician saint of the highest order. He was such a versatile personality that every time one looks into his compositions new thoughts come to the mind.

" Heard melodies are sweet

Unheard melodies are sweeter "

Music has always been associated with prayer, worship of God. Solo singing and congregational singing have created a spiritual atmosphere. It is noteworthy that the chanting of the Vedas by Hindus, recitation of the Quoran by Muslims or group singing of Biblical psalms by Christians to the accompaniment of a Church organ rouses a spiritual appeal in one's mind with an aesthetic background. The common factor in all these is the universal language of music combined with devotion.

Music, even in its crudest form of "Theru Koothu" has some mythological story behind it which touches your heart. Amusement or entertainment as such is the least part of music. The so-called light music is an item of recent origin intended purely to amuse or entertain. Nothing more can be expected from it.

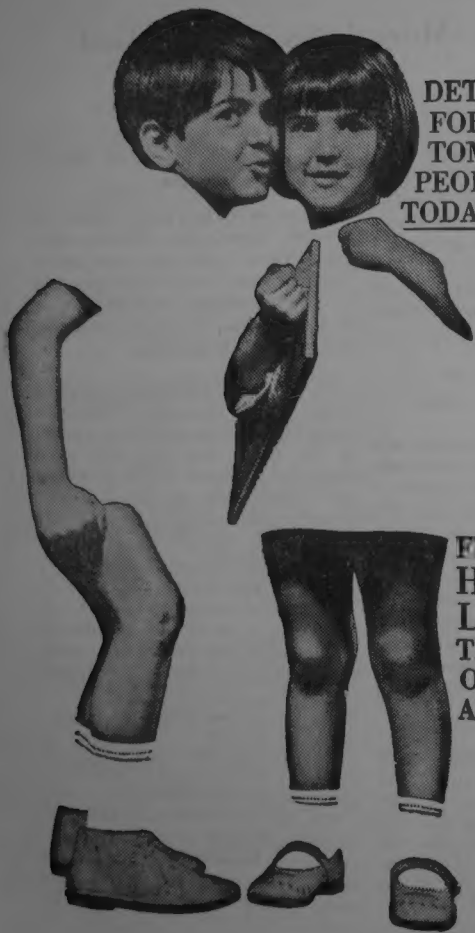
### Sangita

Sangita, as we have come to know it, is a serious subject worthy of life-long study like the Vedas. In fact, our sangita derived from the Vedas contains the seven swaras said to have emerged out of the five faces of Siva. Sangita, it must be added, must be learnt like Veda *adhyayana*.

We have a peculiar habit of grouping things. Because Tyagaraja, Dikshitar and Syama Sastri lived during a particular period in our history, they have been called Trimurthis. Someone suggested recently that Purandaradasa and Swathi Tirunal could be added to them to form a group of five! Each has an aspect of greatness and it is unnecessary to compare one with another. Tyagaraja stands alone and could well be called the apostle of Sangita. He was the only one to have expatiated on Nada, Sangita and the great upasakas of Sangita who lit the sweet path to Moksha.

### Nada Roopa

Tyagaraja may well be said to belong to the bhakti movement led by personalities like Purandaradasa, Ramadasa, Annamacharya, Kshetrappa, Narayana Tirtha, Sri Bodendhra, Sridhara Venkatesa and numerous others. This tradition or Sampradaya rested on the recital or repetition of the name of God, Rama or Krishna. To



**DETERGENTS  
FOR  
TOMORROW'S  
PEOPLE  
TODAY**

**FROM  
HINDUSTAN  
LEVER  
THE MAKERS  
OF RIN  
AND SURF**

LENTAGALP-101

Tyagaraja, Rama was his family treasure. The numerous Kritis of Tyagaraja which praise the name of Rama form a valuable bunch of compositions. While Bhajana personalities forgot themselves even in the repetition of the Rama Nama, Tyagaraja linked Sangita to it. He was the only one to remind people about the significance of Nada, how by the natural life process "pranava nada" is produced in the human body and how without knowing this, people brag that they are great exponents of raga and laya.

Tyagaraja worshipped God in nama roopa. Nada, it is interesting to note, gets a roopa or shape only when it is uttered in the form of sound, a name such as Rama. In fact he went to the extent of giving it a human form, which he explains in his Arabhi Kirti "Nada sudbarasambilanu parakritiaye". The familiar Saurashtra Mangalam, among other things, praises His Nama roopa.

#### God's Messenger

Tyagaraja, to my mind, was the messenger of God sent to propagate the significance of Sangita as a path to the realization of the infinite. Tyagaraja was the messenger for this purpose. If we study some of his Kritis, it is clear he was already one of the exclusive band of votaries in constant attendance on Him in Sri Vaikunta singing his praises. In his Sriranjani Kirti "Soga-suga", Tyagaraja enumerates the essentials of a kriti and asks if there is anyone who can dare sing in His presence and please Him. Rama, in a Dhanyasi Kirti, is described as seated in a swing with Sita showering flowers on him; Tyagaraja would very much like to be asked to sing to Him.

("Ramabhirama"—Dhanyasi). Tyagaraja places Rama in a swing and gently oscillates it, singing His praise. He is so overwhelmed in his service that he asks "Dorakuna Ituvanti Siva?"

In the Kirti "Palukukantasakkare"—(Navarasakannada) Rama is described as enjoying the music and dance of celestial damsels. Rama's words of appreciation on the occasion are sweeter than sugar candy, says the saint. His interpretation of Sangita in the Kritis "Ragaratna" (Ritigaula), "Sitavara" (Devagandhari), "Gitartamu" (Surati), "Sobhillu" (Jagan mohini), "Mokshamu galada" (Saramati) are rare pieces of art which have to be understood in detail as coming from a messenger of God whose songs had a purpose behind them.

#### Gnana & Bhakti

As I said earlier, Tyagaraja was the only saint-bard who has devoted so many of his compositions to the subject of Sangita. Sangita Sastra, he says in his Mukhari Kirti, can give "Sarupya Sowkya". The important adjunct to Sangita is bhakti. Sangitagana combined only with bhakti can lead one to bliss. The Sankarabharana Kirti "Swaraga Sudharasa" is an epic on the subject. Tyagaraja says that only bhakti combined with raga and swara can lead one to Moksha. Even the knowledge that Nada has its origin at "mooladhara" (navel) is itself Moksha. In his Jagamohini kriti "Sobhillu", he suggests the contemplation on the seven swaras which are the essential parts of the Vedas and Gayatri mantra. These swaras are produced in the 'nabhi', 'hriday', throat, tongue and the nose of the human system.

Ragas which are sung in praise of Sri Hari contain the essence of Vedas, Sastras, Puranas, etc. Sung in groups by bhaktas, they form Nama Sankirtana which purifies man and takes him on the path to the realisation of Godhead. Sangitagnana based on the vedas is a veritable ocean of brahmananda; one who does not swim in this ocean of bliss is indeed a burden on earth, he says. Among the long list of upasakas of Nada, Tyagaraja includes even the Trimurthis (Brahma, Vishnu, Siva). He pays homage to great persons like Narada, Kasyapa, Chandikeswara, Anjaneya, Subramanya, Ganapati, Markandeya, Nandikeswara, Tumburu, Someswara, Sarngadeva who were Nada Upasakas. Through kritis like 'Nadopasana' (Bogada), "Seethavara Sangita gnanamu" (Devagandhari), "Geetharthamu" (Surati), Tyagaraja explains how sangita combined with bhakti or devotion constitutes an exclusive sweet path to self-realisation.

#### God's Emissary

Although connected details of Tyagaraja's life are not available, one can find internal evidence in his own kritis, enough for one to venture to say that he was an emissary of God sent for the uplift of the ordinary mortals through sangita marga. Kritis like "Chinna nade na chey battithivi", "Natimata" have a story to tell. Tyagaraja reminds Rama of his younger days when He promised to shower his blessings on him. In the Devakriya Kriti which picturesquely describes Rama seated on the throne with Sita, Tyagaraja is immersed in his worship when He asks Bharata to stop his chamara so that he could directly see and talk to Tyagaraja.

Tyagaraja's description of Sri Rama seated on the throne and served by so many privileged beings including himself, could not have come out of an ordinary mortal. The Devagandhari Kriti "Koluvayunnade" is unique. He describes himself as offering *pan* to the Lord who blesses everyone who believes in Him. In his "Pratapa Varali" Kriti (Vinanasakoni) he expresses his desire to be a witness to Rama and Sita playing the familiar "Pallankuzhi" game and sharing the pleasure mutually. No ordinary person could dream of such a desire.

#### Mission Fulfilled

There are specific Kritis which indicate that Tyagaraja was a messenger with a mission. While he bemoans in the Samanta kriti that even in the early part of the Kaliyuga respect for parents and guru and bhakthi for God are things of the past, the Kuntalavarali kriti "Karinarulaku" indirectly refers to the mission assigned to him. Tyagaraja seems to be tired of his mission and avers, "did I not tell you that it is a thankless task to talk to the people of Kaliyuga of your 'mahima' (greatness). It is like throwing pearls before swine". But the most interesting kriti is the one in Ganavaridhi raga (Daya jootsutaku). No one can mistake the autobiographical reference in it. Tyagaraja makes it clear that he has completed the mission entrusted to him without any reservation and begs of Rama to take him back to his usual place of Divine service. This kriti was probably one of his last creations. That Tyagaraja had a mission to be fulfilled is fully confirmed here.

#### Sangita-Sahitya Accord

One aspect, exclusively Tyagaraja's, deserves mention. Apart from his interpretation of nada and Sangita, Tyagaraja is known for his kritis on Rama nama. Siva is believed to be explaining the merit of Rama nama to Parvati. The parrot which Parvati holds in her hand is said to be repeating Rama nama in her ears without interruption. One other merit of Tyagaraja's kritis is the fine way in which he has utilised various ragas to depict the emotion of a bhakta found in the sahitya. A bhakta passes through various moods, the untiring perseverance with which he attempts to get a vision of the Supreme Being, disappointment at moments of failure, doubts about his own sincerity, self-condemnation, sorrow, exuberance when he succeeds and so on. It is a great rewarding exercise to study this Sangita-Sahitya accord.

Apart from the appropriateness of ragas to suit the mood, the eduppu, tala, the tempo (slow, medium or fast) have a place in the interpretation of emotion.

Wherever Rama nama is uttered, Hanuman is said to be present. God tells Narada that he does not dwell in Vaikuntha or in the hearts of yogis or the Sun. Wherever His bhaktas sing He is there. Extending this one can definitely say that Tyagaraja may be taken to be at a place where sincerity rules. Tyagaraja was always against cant and hypocrisy. This must have encouraged a wag to write a short para that during the aradhana Tyagaraja moves away from his Samadhi as show and insincerity cloud around him. May be give us the courage to live up to the stan-

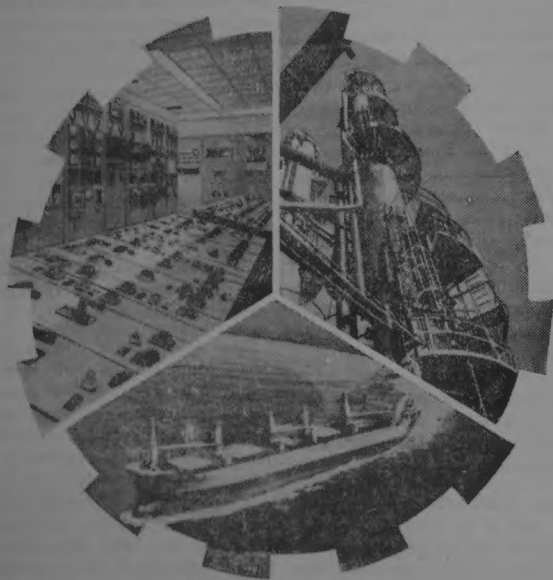
dards preached by him! Sangita is a yoga and should not be reduced to a commercial commodity.

#### Sishya Varga

Sri Tyagaraja Swami is believed to have composed several thousands of kritis. Even one thousand are not available to us. Of those on hand, only the sahitya is known for several kritis. Unfortunately Tyagaraja did not have a grandson like Subbarama Dikshitar (Muthuswami Dikshitar's brother's grandson) who had recorded most of the compositions of Dikshitar including the *Varna Meitu*. Syama Sastri has his descendants for a few generations and this has been a great help. In spite of an array of Sishyas, Tyagaraja's Kritis have not come down in an authentic form as more than one sishya varsa has suffered on account of breaks in the line.

The Umayalpuram brothers (Krishna Bhagavata and Sundara Bhagavata) hardly left any traditional descendant. Wallajapet Venkatramana Bhagavata was followed by one or two generations of family descendants. Thillaisthanam Rama Iyengar, it is said, was a favourite of Tyagaraja who admired his beautiful voice and bhakti. His two sishyas were Narasimha Bhagavata and Panju Bhagavata. The latter was the guru of Dr. Srinivasa Raghavan (popularly known as Dr. Seema). He in turn passed on the Thillaisthanam tradition to a few pupils and this is available now. Subbaraya Sastri, son of Syama Sastri, also spent some years with Tyagaraja. Another prominent Sishya was Veena Kuppayyar whose son was Tiruvotriyur Tyagaraja. Still another sishya of Tyagaraja who must be mentioned is Manambuchavadi Venkatasubba Iyer. He had five

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sishtas whom he called his Pancha Ratna. Patnam Subramanya Aiyar, Maha Vaidyanatha Iyer, flute Sarabha Srstri were three of these Ratnas. They were brilliant in their own way, as composers, singers or instrumental players. But their contribution to the passing on of Tyagaraja Kritis was not much.

What is particularly unfortunate is the spurious varna mettu imposed on un-

known pieces which tends to spoil the fair name of Tyagaraja. But as long as there is indifference to tradition, the mischief set afoot cannot be corrected. It will be a good idea to collect and preserve genuine "pata" of kritis available in the form of tapes. Institutions claiming to further the cause of classical Karnatak music must take it up. Will they do it before further damage is done?

## Tyagaraja Kritis must be Sung Soulfully

AN APPEAL TO THE YOUNGER GENERATION

By

"SUBBUDU"

I know fully well that my appeal is going to fall on deaf ears. But despite that I have decided to air my anguish. Think for a moment. Have we been fair to Tyagaraja? Have we understood him really? Have we not exploited him to our advantage? And yet, not even thought of doing justice to his compositions. Would posterity pardon us for this sin?

### Genesis of songs

Ever heard a Western music concert?

Programme notes are distributed to the audience in advance detailing the name of the composer, the piece, the provocation for the composition and other details. One may not be aware that Tyagaraja's compositions, each one of them, had a provocation. The saint experienced the environment and the song poured forth automatically. The song in fact experienced the pangs of delivery.

### Music not for money alone

How many of our musicians know these facts, leave alone a knowledge of Telugu, the language of the compositions? One can as well sing in German or Zulu, without making the slightest difference. In many of his compositions, the saint has more than emphasized the need for Bhava and Bhakti. To him, music is a means of attaining salvation. It is not for minting money alone.

Should there not be an honest attempt to understand and comprehend the real import of his compositions? It is no use expecting the die-hards of yester-years and those surviving now to make a beginning in this regard.

### Hopes on younger generation

If this is to succeed, it can be achieved only by the younger generation who fortunately have not drifted away totally from

the main stream of Karnatic music despite dangerous inroads into the traditional idiom of Karnatic music.

There are many ways in which this could be done. Let swaraprastharas, a technique hardly hundred years old, be restricted to the barest minimum so as to admit of singing more compositions of the saint in a recital. As it is, half the time, and sometimes even more, in a concert is devoured by swaraprastharas. This technique has become a handy escape for voiceless musicians, who can while away the time in this infructuous, unaesthetic exercise. Swaraprastharas by themselves are not to be condemned. Excess of anything is poison.

#### Meaning and mood to be grasped

Let younger musicians make it a point to understand the meaning and mood of the saint's compositions that they propose to render in a concert. I am sure the effect would be electrifying and soulful. I know it will be difficult to establish rapport with the audience in the initial stages, but once they get tuned to such soulful singing, the entire atmosphere in the hall would be transformed into one of reverberating music.

#### Musiri—An example

You might be aware that the late Musiri Subramanya Iyer heralded this technique and utilised it to great advantage. Before him, it was an era of sheer technical virtuosity. A vocalist with a plethora of instrumentalists sang for hours hardly a few compositions, heavily supplemented by an overdose of swaraprastharas and swara and rhythmic battles galore—so much so that

the rasikas started drifting away to greener pastures. It was Musiri Subramanya Iyer who inaugurated a new dimension in singing where he emphasized the lyrical import, thereby bringing out the beauty of the compositions.

#### Murali's Trumpcard

In fact, Balamurali Krishna's success in Tamilnadu is due to the intense emphasis that he lays on the sahitya. If only our younger generation emulated this method and combined it with a measured dose of technical virtuosity, the results would be rewarding. Karnatic music would assume a new dimension and need not dread intrusions by the celluloid and the T.V.

#### Aradhana celebrations—Make a start

To start with, let a beginning be made at the Tyagaraja Aradhana Festival at Thiruvaiyaru. There should be a total ban on the singing of swaraprastharas. An effort should be made by the organisers to distribute programme notes for the lay and the uninitiated. These notes should contain *inter alia* detailed information about the background to the song, namely, under what circumstances the saint composed it? Such dissemination of information would educate the rasikas immensely.

#### The Five Gems

As for the Pancharatna kritis, the five gems of Tyagaraja, one is inclined to feel that Tyagaraja had composed them to ensure that at least five of his hundreds of compositions should be sung as envisaged by him without any mutilation. This would enable singing in chorus, ensuring a three dimensional effect.

At the Aradhana festival, this principle is adhered to more in the breach. I know that there is a question of various srutis sported by musicians but in the larger interest of paying homage to the saint, it would be advisable for a trained group of youngsters to sing these compositions in unison.

I know that I am blowing a lone whistle and doubt if it would be heard. But I thought I would be failing in my duty if I did not.

A lot of responsibility lies in the hands of the younger generation. I pray that my dream may come true.

## Indira Gandhi—The Unfinished Journey

It has been said that those who ignore History are condemned to repeat it. The Father of the nation was shot down at close range in 1948—a dazed, just independent, nation could hardly believe that communal passions could mount to such a pitch that there could be an Indian, a Hindu, who had the black heart to kill in cold blood the greatest apostle of peace since Christ. Indira Gandhi has similarly been a victim of the flare-up of another phase of human hatred, at the hands of her very bodyguards in whom she had put a lot of trust. The trauma of such cold-blooded murder extended much beyond the confines of India and rocked a wider world, itself faced with violence in its ugliest forms. To the people of India, her macabre exit was one of those "elemental typhoons in which a lashed sea momentarily discloses the abyss"—the abyss of communal aberration.

#### Premonition

One's mind immediately went back to those other great leaders of nations, Abraham Lincoln, John Kennedy, Sadat etc. whose assassinations became watershed in human history. Mrs. Thatcher who measures her words, called Indiraji "a leader of incomparable courage and

vision". Similar exalted tributes have been paid to the departed daughter of India, whose courage and faith would not tempt her even to wear a bullet-proof vest, but who nevertheless had her own premonitions of death—just the previous evening, she had said in a public meeting that "every drop of my blood will invigorate the nation". One wonders: Did she seek out what Arthur Koestler, from his prison cell in Malaga, described as a *Dialogue with Death*, to distinguish her own true voice from the Punjab din?

In his *Discours sur l'homme*, Voltaire had said that man can attain his highest freedom only when he understood the parameters of behaviour. In our country, these parameters have certainly not been understood or followed. We have to go a long way yet to be a truly civilised nation.

This is not the place to analyse her immense contribution to the moulding of the Indian economy and the nation. Perhaps, we are too near the tragedy to make any balanced assessment. However, Mr. T.T. Vasu, President of the Music Academy and a close family friend, has in *T.T.K. Spectrum* put the facts in true perspective:



"For 16 years, Smt. Indira Gandhi has ruled this country. Weighed in the balance, the results have been very much in favour of the country's progress and the progress of the people. Mistakes have been made, but who does not make mistakes? But by and large, a grateful country grieves over the assassination of a remarkable leader in India's and the world's history".

#### Great Achievements

Economically, the nation has made considerable strides in food production, industries, foreign trade, oil exploration, telecommunication, space technology, nuclear power, assistance to the weaker sections of the community etc. These advances have won international recognition though in India itself appreciation of the achievements is muted. Politically of course, there are divergences of judgement in the way the late Prime Minister handled several problems—Assam, Punjab, Kashmir, etc. Example: "Indian politics has grown shabby and flabby . . . . The voters of India have now to declare judgment on the ethics that their politicians have been passing off as democratic" (*Economist*) . . . . "She pursued power for its own sake" etc. etc.

Given the complexity of problems in this sub-continent, with its declared commitments to democracy, secularism, freedom of press and peace, many of which came to a head during the last few years of Indira Gandhi's tenure—an offshoot of broadening political consciousness among the people after all—it would have been strange if she had escaped the unfair distortions of

instant judgement. But to talk and write as if she was a sheer despot would amount to mendacious bluff, not unoften resorted to by opposition parties and even the media. She was no "Empress of India," as the *Economist* dubbed her when Bangla Desh was freed.

#### The Rising Sun

On Prime Minister Sri Rajiv Gandhi are centred the hopes of millions of his countrymen. As *Time* magazine has put it so well, "he disdains the sycophancies of public life in India" . . . Shri Rajiv indeed has gone on record disparaging the talk of dynastic rule and saying that "there is a very big challenge before us today: how to get India into the 20th century". During the funeral and thereafter, India's new Prime Minister has impressed observers, Indian and foreign, with his sober, dignified bearing and pragmatic attitude towards his responsibilities.

#### Admiration of Shanmukhananda

For the Shanmukhananda Fine Arts and Sangeetha Sabha, Indiraji had a soft corner—after all, every, Prime Minister of free India has visited the 'temple of music'. Quite recently, after the A.I.C.C. session, the President and members of the Managing Committee had the honour of meeting Indiraji in the hall and being congratulated by her on its diverse activities to promote national integration.

#### Revitalisation of Cultural Heritage

As the Vice-President of India, Shri R. Venkataraman, in his appeal issued on behalf of the Indira Gandhi Memorial Trust, has put it so felicitously:

"Indira Gandhi's energy and dedication were legendary. She had an astonishingly wide range of interests; the revitalisation of our entire cultural heritage—the flowering of music, dance, architecture and rural and tribal arts and traditions. Material well-being must be accompanied by blossoming of inner resources".

#### Faith in God

Commenting on Indira Gandhi's religious and humanistic outlook, Prof. T. V. Ramanujam in "CHEMISPHERE" wrote thus:

"In some respects, Indiraji was different from, and perhaps better than, her father Jawaharlal Nehru. He was an agnostic. Indiraji, especially during the last 16 years, developed tremendous faith in an omni-present and all compassionate Supreme Being. Whether it was the Paramacharya (the nonage-

narian saint of Kanchi Kamakoti Mutt) or that saintly mother Ananda Mayi, whether it was the sacred and world famous Tirupati or a small Hanuman temple in a village, through which she passed during her political tours, her desire to worship them was intense. . . . Indira Gandhi dominated India, symbolised it and represented it".

Again, reverting to Abraham Lincoln, one recalls how truly his words are applicable to Indiraji:—

"I am not bound to win  
But I am bound to be true  
I am not bound to succeed  
But I am bound to live up to the  
light I have"

The above words would be a most fitting epitaph for Indira Gandhi.

K.S.M.

## Music Seminar—II

ON

FEBRUARY 9 & 10, 1985

THEME: THE TRINITY'S CONTRIBUTION TO THE DEVELOPMENT OF KARNATAK MUSIC

#### PARTICIPANTS

Sangitha Kalanidhi Dr. S. PINAKAPANI

Dr. S. RAMANATHAN  
Sri T. S. PARTHASARATHY  
Prof. S. R. JANAKIRAMAN  
Prof. RITA RAJAN

Prof. K. S. NARAYANASWAMI  
Dr. GINDE  
Smt. SAKUNTALA NARASIMHAN  
& OTHERS

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## Indi(r)a Bleeds

Shocked, shattered, splintered  
sadness sobbed.

And mother earth wailed  
in naked pain,

Muffled in fume, the elegant  
flame is robbed,

Time's corridor thunder in,  
all in vain.

Once again India bleeds; as Indira  
lies in throes of blood,

Masses go mad; the anger, anguish,  
agony, rising in flood.

Sanity is killed; and sanity  
would be the prey

Light is blackened; brute violence  
has the sway.

History's spinx sits aghast,  
moaning her usual tragic tale.

Humanity bangs, face down,  
in shame!

Hope fretters, all so frail!

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## News & Notes

Our saints always think and feel ahead of us. They are the first to sense that a culture apparently firmly based is already on the decline. Tyagaraja's monuments, not excluding many of his immortal songs, lie in ruin. A Chinese sage has declared that when mighty empires were doomed, they would begin to have numberless laws. Even so, we have a multiplicity of bodies trying to commemorate the great bard's memory - "Peria Katchi", "Chinna Katchi" "Tyagabrahma Gana Sabha" and what you will - yet being riven by dissensions. As a people, South Indians desire immensely but will feebly. Hence the poor track record of most bodies ostensibly out to serve Tyagaraja.

It is perhaps after seeing this trend that Jagadguru H. H. Sri Jayendra Saraswathi Swamigal of Kanchi Kamakoti Peetam decided to constitute the Carnataka Sangeetha Seva Trust, with a view to renovating the houses in Tiruvarur, in which Sri Tyagaraja and Syama Sastry were born and which today are in a totally dilapidated condition—a crying shame on all who revere these two composers. The task of collecting the funds for this purpose has been entrusted to Padma Sri Laigudi Jayaraman by His Holiness—perhaps, a most apt choice for the purpose in view of his wide popularity as a sincere musician belonging to the sishya parampara. Sri Jayaraman has gone about this mission with unflagging zeal and

energy with very satisfactory results. The crusade is on. Donations to the Trust are exempt from income tax.

### "Saraswathi"

In an earlier issue, we have had occasion to comment on "Saraswathi's" exemplary attitude towards the propagation of Carnatic music culture at its best. With the blessings of H.H. the Jagadguru of Kamakoti Mutt and with the cooperation of the leading Vidwans—vocal and instrumental, "Saraswathi" conducted a series early in December. It was inaugurated by Sri B. Natarajan, Retd. C.C.S. of Southern Railway in a speech redolent of scholarship and a 'feel' for Tyagaraja's great music and philosophy. The series of concerts netted a tidy sum. Congratulations to "Saraswathi" and to Mr. N. V. Subramaniam and the great maestros who whole-heartedly participated in the music festival.

### Krishna Gana Sabha - Fourth Natyakala Conference & Festival

The atmosphere at the Sri Krishna Gana Sabha's Fourth Natya Kala Conference on 15th December 1984 savoured richly of a Convocation. The veteran dancer Smt. Mrinalini Sarabhai presented the Birudu of "Nritya Choodamani" to the renowned dancer, Smt. Sonal Mansingh. The former's remarks were a distillation of years of artistic experience. She made a powerful

plea for the maintenance of quality while "handing beauty to the rising practitioners of classical dance". Yet she is no epigone smugly armchained in tradition. There was a mingling of passion and sincerity in her simple and elegant appeal couched in immaculate English.

For her part, Smt. Sonal Mansingh also showed how deeply responsible and reverential was her approach to Odissi and the classical dances. Her references to Lord Jagannath of Puri were richly evocative of her understanding of the true religious character of dance. One's palate for the higher values of life was tickled by her impeccable and serious vein of speaking on a formal occasion.

Lakshmi Viswanathan, who is comparing this fourth Natyakala Conference, was the picture of elegance, modesty and brevity in her remarks. She stressed that the Conference would try to explore fresh avenues for enlarging the scope of Bharata Natyam without violence to its basic culture. Lakshmi's new book "Bharatanatyam, the Tamil Heritage" was released by Sri C. Subramanian, President of the Bharatiya Vidya Bhavan.

All in all, the function had the flavour of a great occasion. The elite of Madras attended. Congratulations to Sri R. Yagnarajan and his colleagues.

#### Music Academy - 58th Conference

The Academy's inaugural ceremonies in the past have always had the spit and polish and smooth swing of a well-rehearsed professional show: punctual, brief and a wee bit of delightful snobbery.

This year there seemed to be a slight fall from grace. Many things were a casual appearance - even dress for example. Mr. M. A. Ramaswami, who inaugurated the Festival was too prolix and humdrum in his address.

Mr. T. T. Vasu's sparkling address as President of the Academy, in fact, was the only thing that stood out. A lot of information, anecdote and a bird's eye-view of our cultural and aesthetic efflorescence were packed into his beautifully accented speech. It was notable also for some important announcements about new worthwhile things the Academy proposed to do hereafter - e.g. paying the premium on insurance policies of musicians, revamping library facilities, giving more frequent music recitals during the year, etc. The Academy has just had a face lift-furniture, interior decor, curtains have all been changed and cement has been substituted for Mother Earth within the compound and in the Canteen. Good streamlining. Congratulations to Sri Vasu and his colleagues.

President Sri Doreswami Iyengar's inaugural address was well-couched, short and spirited. One was glad that the veteran stood up for the gentle art of Veena playing often ravished in today's concerts by ear-splitting amplification.

#### Indian Fine Arts Society's 52nd Annual Conference

The inaugural function of the 52nd Annual Conference of the I.F.A.S. conformed to the usual mix of glamour and prolixity. Dr. Semmangudi Srinivasa Iyer, Sri D. K. Jayaraman and Dr. Padma

Subramaniam commended the choice of Umayalpuram K. Sivaraman for the distinction of "Kala Sikhamani" conferred on him. In his presidential address (in Tamil) which is reproduced almost fully in this issue, Sri Sivaraman discussed many important questions concerning percussion and its relation to music in a serious and modest manner. Young mridangam vidwans will profit by it.

Thoughtful and somewhat even high falutin as Dr. V. K. Narayana Menon's inaugural address was, the passages of importance were those relating to the mischief wrought by the mushrooming devices of tape and video on the integrity of performing arts and its preservation so vital to the cultural identity of our country. Dr. Menon was mostly reiterating almost verbatim his views set forth in his erudite article on "Aspects of the performing Arts of India" Published in MARG magazine (Vol. XXXIV No. 3). As Arthur

Symons put it so vividly, "Music is the one absolutely disembodied art when it is heard and no more than a proposition of Euclid when it is written" - or taped, one might add.

#### Tamil Isai Sangam's 42nd Festival

The aura of a great occasion was supplied by Governor Sri S. L. Khurana at the Tamil Isai Sangam's 42nd Conference opening. His address was dignified. The ceremonies connected with investing Padma Sri Lalgudi Jayaraman with the title 'Isai Perarignar' were brief. On a par with the business-like atmosphere of the occasion, was Sri Lalgudi's address which was short and pithy and contained *inter alia* the interesting suggestion that two days of the festival could be set apart for young vidwans. One missed the late Raja of Chettinad, M. A. Muthiah Chettiar, who was very much part and parcel of the Sangam and a great gentleman and patron of arts.

K.S.M.

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## Sathguru Sri Thyagabrahma Aradhana Kainkarya Trust, Madras

Saint Sri Thiagaraja Swamikal, true to the Hindu way of life, became a Sanyasi at the last stage of his life and attained Mahasamadhi in the year 1847. His mortal remains are enshrined on the banks of the Cauvery at Thiruvaiyaru.

brothers took up the sacred duty of performing the annual Aradhana ceremonies, besides making arrangements for the daily pooja at the shrine of the saint.

Music Concerts only from 1908

A direct descendant of the saint was his own grandson through his daughter, by name Thiagaraja Ayyar. He performed the obsequies and continued to perform the annual Aradhana of the saint and other celebrations as long as he was alive. After the death of Tyagaraja Ayyar, the grandson of the Saint, all his disciples joined together and continued to perform the annual Aradhana only at the house of Subbarama Bhagavathar, one of the prominent disciples of the saint. The leading part was then taken by the disciples of the saint, namely, Thillasthanam Rama Ayyangar and Umayalpuram brothers, Krishna Bagavathar and Sundara Bagavathar. Some years later, the Umayalpuram brothers began to celebrate the anniversary in their own village, Umayalpuram.

Till 1907, for sixty years, no music concerts were thought of. Only Adhistana pooja, Aradhana (Sraaddha) and ceremonial feeding were conducted. It was only in the year 1908, in addition to the religious functions, music concerts and Harikatha Kalakshepams were introduced, sponsored by the two brothers of Thillasthanam, with the full support of the great Vidwans of the time.

### The Rift

Sri Rama Iyengar of Thillasthanam who was more a son than a disciple to the Saint, had two disciples, who were brothers, by name, Thillasthanam Narasimha Bagavathar and Panju Bagavathar. After the demise of Sri Rama Ayyangar, the two

Unfortunately, within a few years, due to differences in approach and thinking in conducting the festival, there was a split among the two brothers. As a result, there were two groups, one being 'Peria Katchi' and the other 'Chinna Katchi' led by the elder brother Narasimha Bagavathar and the younger brother Panju Bagavathar respectively. But Sri Narasimha Bagavathar died after the start of the Peria Katchi and Peria Katchi began functioning under the leadership of the Violin Vidwan Trichy Govindaswamy Pillai. And Chinna Katchi

continued to function as usual under the leadership of Panju Bagavathar.



PANJU BAGAVATHAR

In 1914, Panju Bhagavathar formed a committee by name, Shri Thyaga Brahma Vybhava Prakasa Sabha, entrusting to the Sabha only the right of celebration, but retained to himself the right to do the Pooja at the Samadhi and the right of performing the Aradhana, Sraddha, etc. on the Bhagula Panchami Day every year.

So till year 1926, there were only two groups conducting the festival, Chinna Katchi and Peria Katchi.

In the year 1920, Bangalore Nagarathnammal came to Thiruvaiyaru with a plan

to construct a permanent structure over the Samadhi. With the approval of the Chinna Katchi people, she started the construction and performed Kumbabbishekam in 1925. In 1926, she started a separate festival, mostly dominated by lady artistes. This came to be known as Nagarathnammal Katchi. Thus, from 1926 to 1940, there were three organizations conducting the festivals at three different places at Thiruvaiyaru.

#### A New Body

In 1940, a new body, by name Sri Thiaga Brahma Mahotsava Sabha, was formed to conduct the annual Aradhana festival at Thiruvaiyaru, amalgamating all the three groups. But the stalwarts of Chinna Katchi, while agreeing to have a single celebration of the music festival, retained to themselves the Sishyaparampara Pooja Kainkaryam—the exclusive rights of performing at the Samadhi on the Bagula Panchami Day every year to continue the Sishyaparampara tradition which started from the time of Thillasthanam Rama Iyengar, followed by his own line of disciples, Thillasthanam Panju Bagavathar and Narasimha Bhagavathar and Rajagopala Bagavathar of Thiruvaiyaru. These disciples have been conducting the religious functions independently in their own personal capacity and on their own rights.

After Rajagopala Bhagavathar passed away, his son Ramamurthi Ayyar, a representative of the Thillasthanam Sishyaparampara, has been continuing the Samadhi pooja, Aradhana and other religious ceremonies every year at Thiruvaiyaru.

#### Rama Iyengar, a favourite Pupil

It is said that Tyagaraja Swami had a special love for his sishya Thillasthanam Rama Iyengar who was gifted with a rich voice. Thyagabrahmam, it appears, said times without number that Ramu should sing and that his RAMA should listen and enjoy. The Thillasthanam tradition picked up by his disciple Panju Bagavathar was passed on to Dr. Srinivasa Raghavachari (known to his friends as Dr. (Seema), a brother's son of Rama Iyengar. Dr. Seema maintained the practice of singing the kritis of Tyagaraja on the Bagula Panchami Day every month till he passed away in 1948. What a coincidence that he should breathe his last on a Bagula Panchami with Tyagaraja's kritis on his lips! This hoary tradition is kept alive now by Mrs. and Mr. Parthasarathi who sat at the feet of Dr. Seema and learnt the kritis of Tyagaraja for over 12 years. Mr. T. S. Narasimhan and Mr. T. S. Chelvakumaran, sons of the Doctor, have also inherited this from their father.

A small committee, led by Thiruvaiyaru Chellam Ayyar, formed with the customary Sishyaparampara has been devoutly assisting Sri Ramamurthy Ayyar in the conduct of the annual Aradhana Kainkaryam and pooja. The aim of this committee is purely religious and the functions served by this Committee are Samadhi pooja and Aradhana, followed by Vedic recitals and ceremonial feeding.

Mr. S. Parthasarathi & Mr. Venkataraman of Puliangudi have offered their whole hearted assistance to Shri Chellam Iyer who has re-established this tradition on a firm footing by his personal loyalty and sincere efforts all these years. It is earnestly hoped that music lovers and devotees of Thyagaraja will strengthen the cause of perpetuating the memory of the saint bard of Tiruvaiyaru, by contributing liberally and help Mr. S. Parthasarathi in his efforts for strengthening the Trust which has been instituted for the purpose.\*

\* Cheques or drafts may kindly be drawn in favour of Sathguru Sri Thiaga Brahma Aradhana Kainkaryam Trust, Madras and sent to Sri S. Parthasarathy, 13, West Street, Sriramnagar, Alwarpet, Madras - 600018.



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## Gleanings from Sri Tyagaraja

(Translations)

*Kriti* — "MADAADAVENI"

*Raga* — NEELAMBAR I

*Tala* — DESADI

Why wouldst thou not speak to me?  
Why wouldst Thou not speak to me  
O, Thou, of lips in sweetness full?  
O Peer unequalled, to delight my heart  
(Why wouldst thou not)

Expecting thou would come  
And finding you nowhere, I stood  
With a mind longing, vague, troubled  
And of peace bereft, O Merciful, then  
Had I thy presence before me  
Still, O Mekhavarna, Tyagayya worshipped,  
Why wouldst thou not speak to me  
Sweet and pleasant? ... (why wouldst thou not)

x x x

*Kriti* — "DAYALENI"

*Raga* — NAYAKI

*Tala* — JAMPA

### OF WHAT AVAIL .....

Of what avail is it, this  
This life without thy grace,  
O Dasaratha Rama, Rama!  
What if life a hundred years  
And all the universe reign ... (Of what avail)  
O King of Kings, of loveliness  
A hundred Cupids!  
While in worship of thee  
And rolling thy name  
Didst thou sit before me  
And teach the subtle ways  
Of the world and man; and  
Then reconcile, a consolation! .. (Of what avail)

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*Kriti* — "KALAHARANA MELARA"

*Raga* — SUDDA SAVERI

*Tala* — RUPAKAM

**WHEREFORE THIS ?**

O Rama ! — Time Runs Out.....  
Wherefore wouldst thou time run out? Hare,  
Hare . . Sita Rama?  
Wherefore wouldst thou, pinnacle of  
Goodness . . abode of mercy !

Flying round and round  
The fledged seek again and again  
The tree.  
So have I even from birth  
Claspt thy feet; My protection  
Wherefore wouldst thou put off ?

By whatever attributes renown  
In realms above, in sacrifice  
Thy excellence shines here below  
Who else is there to protect me?

Day, after day, again and again,  
None to look to, have I surrendered,  
My body, riches all are thine  
O Tyagayya-adored Rama !

Wherefore wouldst thou time run out.....





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*Kriti* — "KARUNASAMUDRA"

*Raga* — DEVAGANDHARI

*Tala* — ADI

### OCEAN OF MERCY

Oh Ocean of Mercy  
That woes soothen  
Of those that in Thee refuge,  
Victor of the Thamas stupor deep  
Are my sins with me ever to live?  
Where then art thy titles, alive?  
Sripathe, Save me.

Is it the curse of a sinner  
That I know not?  
Why all this hesitancy?  
Oh Ocean of Mercy  
Save me.

x

x

x

*Kriti* — "RAMA"

*Raga* — BALAHAMSA

### ADVAITA

O Prince, Dasarataraman, Sitarama .....  
Rising sun on the ocean of the Raghu race !

Turn thine eyes on me and  
Hold me by my hand and salvage .....  
My mind remains the battle ground  
Of serpents in deadly combat.....

Accept and in my service rejoice,  
I remain ever eager, as the  
Chaste wife her lords's wishes  
To serve, celebrate thy festivities.

My mind like the creeper around  
The Kalpaka remains long and close  
Entwined as if the empire of Advaita  
Gained - the wealth of desireless  
Earned. This my being with you in you !

Accept and in my service rejoice ... .

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## Sankarabharana Through the Ages

by

S. MUKUND, BANGALORE

The primordial scale of the Hindus has been widely accepted to have been the Shadja grama. The summation of Sruti intervals of this classic Suddha Swara Saptaka was given by Bharata as early as 4th century B.C, as follows :—

*Chatus Chatuschaiva<sup>3</sup>*  
*Shadja Madhyama Panchamaha*  
*Dvedvenishada gandharan*  
*Tristri rishabha dhaivathan.*

Shadja, Madhyama and Panchama had four Srutis each, Gandhara and Nishada two each while the Rishaba and Dhaivatha three each. This was the arrangement of Sruti values of the notes of the Shadja grama. It is a known fact that if Ri, Ga, Dha, and Ni are augmented by a Pramana Sruti the scale would be our 22nd mela Kharaharapriya. Now if the Sruti values of the notes of Shadja grama going in the order of 4, 3, 2, 4, 4, 3, 2 as s r g m p d n are so arranged as the above seven standing as r, g, m, p, d, n, s, instead of s r g m p d n, then the scale would be exactly Sankarabharana. Accordingly, to define the scale of Sankarabharana, the time honoured anushtubh sloks of Bharata could be reconstructed thus:-

*Chatus Chatus Chatuschaiva*  
*Rishabha Panchama dhaivataha*  
*Dvedve madhyama shadjan*  
*Tristri gandhara nishaden.*

Our ancients conceived the scale of Sankarabharana a little differently. The Rajani (or) Ranjani murchana of Shadja grama is Sankarabharana. In both the above cases, the Sruti values of the notes of Sankarabharana would be the same which are as follows:—

*s r g m p d n*  
1, 9/8, 5/4, 4/3, 3/2, 27/16, 15/8.

Apart from accepting the ancient version of the scale of Sankarabharana as the resultant nishada murchana of Shadja grama, a rational interpretation of the evolution of the scale of Sankarabharana could also be attempted thus: It is nothing hardly reconcilable that our prime note should have been anything else other than Shadja. With the perception of Shadja, the other upper partials super-imposed on it are apparent. The first upper partial is the octave Shadja, the second one being the Panchama above, the third being the sitara Shadja (provided, however, the loud tone is taken for granted to constitute madhyasthayi Shadja) the fourth upper partial or in other words, the fifth harmonic being the Aitara Sthayi Antara gandhara and so on and so forth. The interval ratio between the third and fourth harmonic again gives us the clue to the perception of Sudha madhyama.

Thus obtaining the notes, the tonic, the third, the fourth and the fifth i.e.

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Shadja gandhara (antara) madhyama (Suddha) and Panchama further building up of the scale with a ri, dha and ni becomes a simple matter. The interval between antara gandhara and Sudha madhyama is a dvisruti (semitonal) and interval between madhyama and Panchama is a chatusruti. The application of Chatusruti interval above Shadja and Panchama gives us Chatusruti rishabha and chatusruti dhaivatha respectively. A similar application of dvisruti interval below Shadja gives us Kakali nishada. With all the experimental process the scale of Sankarabharana is evident,

The scale of Sankarabharana which could thus be perceived has got its own points of merit. It is not without reason that the ancients christened the nishada murchana of Shadja grama as Rajani or Ranjani most appropriately. The Shadja grama had only the Shadja, Madhyama and panchama as the solid swarasthanas, while the rest, ri, ga, dha and ni, were only the Srutisthanas, a pramana sruti lower than their corresponding swarasthana counterparts, namely, Chatusruti Ri, Sadharana gandhara, Chatusruti dhaivatha, Kaisiki ni respectively. Though it may be negligible from the point of view of their frequency, but that negligible difference counts much in the matter of practice. If a flat Sadharana evolves one emotion or feeling, the same Sadharana gandhara when slightly diminished gives rise to a different atmosphere. It is too well known that the gandhara of Hindola and Bhairavi can hardly be treated on par with each other. When thus the Shadja grama is ever found to constitute the srutisthanas, its nishada murchana gave rise to one scale full of ra kthi and unequalled and unsurpassed for

its beauty and with all the well assorted swarasthanas that was Sankarabharana. It is the first and foremost scale to possess purely swarasthanas and all the swaras except for the madhyama. Naturally, when such a scale was sounded as the nishada murchana of Shadja grama, filling the ears of ancients with full concord and consonance, no wonder they immediately called it Rajani or Ranjani.

It is understandable that such a scale of high concord has been adopted as the Natural Scale by the Westerners. In the whole world, the harmonical system of music has come to occupy a greater place and the Major Diatonic scale adopted as the Natural Scale. Thus the Scale of Sankarabharana looks in every sense the universal scale in prevalence.

The Arunpalai of the music of the Tamils is Sankarabharana. Just as the primordial scale of the writers of Sanskrit treatises in music was the Shadja grama, the fundamental scale of the ancient Tamils was Sempalai corresponding to Harikambhoji. A Madhyama murchana of Harikambhoji is again Sankarabharana.

This raga of great antiquity has not been missed by any lakshanakara, at least from the medieval period of musical history. Parsvadeva, the Jain author of Sangita Samaya Sara, mentions Sankarabharana as a Raganga Sampurna. In his Sangita Makaranda, Narada classifies Sankarabharana as a sampurna raga to be sung at noon. It was a "napumsaka" raga to him. It may at the best be a raga of neutrality. Though Sankarabharana can effectively be a raga evoking multiple rasas, it has no doubt a neutralising effect.

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The epoch making writer Sarangadeva puts Sankarabharana as one of the purva or prasiddha ragangas.

Bruhaddharmapurana mentions one mallara as one of the six purusha ragas. Somanatha, too, had one Mallaram which corresponds to our Sankarabharana in Swara nomenclature. In Hamsa vilasa, too, we find one Mallara. In Raga Tatva Vibhodha of Srinivasa Pandit, we find both Mallara and Sankarabharana. In Palkuruki Somanatha Kavi's 'Panditharadhya charitra, Sankarabharana is mentioned.

With the emergence of the genus species system by Holy Vidyaranya, Sankarabharana was rightly elevated to the status of a mela. Lochanakavi puts it as a janya of Kedara. Needless to say that Sankarabharana has been profusely employed by Annamacharya. It is most regrettable that of all persons, Ramamatya should classify Sankarabharana as a janya of Sri Raga, for which fault of his he was pulled up by Venkatamakhi. To Somanatha, Sankarabharana was a janya of Mallari mela. Chaturdandi Prakasika decided the rank of Sankarabharana as the 29th mela in the permutation and combination in the mela scheme. Bhavabatta does not miss Sankarabharana in his Anupa Sangeeta Vilasa. Pundarika vittala mentions, in his Sadraga Chandrodaya, Sankarabharana as a janya of Kedara. Poluru Govindamatya committed the same blunder of locating Sankarabharana under Sri Raga.

The Sangeeta Saramrutha of King Tulaja written in 1735 A.D. is perhaps the last work of the kind to be written on the

lines of Sangeeta Rathnakara, dealing at length with all the three constituents of Sangeeta, namely, Geeta, Vadya, and Nritya according to the ancient concept. The Sangeeta Saramrutha, without being an exception, has considerably drawn upon the Sangeeta Rathnakara, especially on matters relating to nada, Sruti, swara, varna, Alankara, murchana, Tana, Jati and Geethi etc. etc. Sangeeta Saramrutha has in addition to Rathnakara borrowed from the Chaturdandi Prakasika as well, on vadya prabhandas and perhaps Tala chapter, too, which is not available in the edition of the text of Chaturdandi as brought out by the Music Academy, Madras.

The raga chapter of the Saramrutha is by far the most important of all the chapters. It is more than adequate to study in detail only the raga chapter of the Saramrutha very much as the work contains particularly a note on the contemporaneous aspects of the music of the times during which it was written. Saramrutha was fortunately written at an opportune time a little prior to the days of the musical Trinity. The golden age was just in the making. It was something like a "prelude to a great action". The classical music of the present day is very much the efforts of the musical Trinity. The matter was already kept ready though the manner was re-shaped and perfected. Thus, the author of the Saramrutha had scope to get in touch with the then existing ragas not very much different from their modern counterparts.

As a matter of fact, some of the archaic forms of some of the ragas were re-surrected by Muthuswamy Deekshitar.

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No doubt it is only in the well-placed Saramrutha that we get some idea of the treatment of the ragas from the contemporaneous angle. But as has always been the case with any writer Tulaja too has made some palpable mistakes. Why should Sankarabharana be assigned to evening as Tulaja says? Tulaja again gives Panchasruti - Ri, Panchasruti - Dha for Sankarabharana falling in line with Ramamathya and Venkatamakhin. For two full centuries, the nomenclature of Panchasruti Rishabha and panchasruti - Daivatha has invaded the domain of musicology. Even after some break in the middle, Subbarama Deekshitar, too, clung to the nomenclature of Panchasruti - Ri, Panchasruti Dha for Sankarabharana falling in line with Ramamathya and Venkatamakhin. Leaving alone the nomenclature aside, one cannot ignore the fact that the Sankarabharana Ri and Dha with their characteristic large shake, technically designated as dhirgha kampitha, are definitely beyond the region of Chat Ri and Chat. Dha. Only very occasionally Ri and Dha of Sankarabharana sound soft.

S R G with the full swing of Ri and unshaken Antara - Gandhara is enough to establish the raga. Similarly, the phrase P D N, with of course a different treatment of Kakali-Nishada making the Nishada almost merge with shadja, gives the life touch to Sankarabharana.

The Saramrutha cites prayogas of different order, like Ayata prayogas, udgraha prayogas, thaya prayogas, suladi prayogas. The quite common but striking phrases like S D P m - S N P, g m R are not lost sight of, which prayogas enjoy current

practice as well. Next to Tulajendar, Subbarama Deekshitar elaborates the lakshanas of many a Raga he treats of, not to speak of such ragas of eternity like Sankarabharana. The treatment of Sankarabharana by Subbarama Deekshitar with particular reference to the citation of prayogas is unquestionably and undoubtedly unassailable. But even Subbarama Deekshitar gives shadja for graha for Sankarabharana and says it is an evening raga. Sankarabharana is not only a raga of all times of the day but also a marvel of the "survival of the fittest". All the swaras are raga chhaya swaras, Graha swaras Nyasas and Amsas. Here the terms nyasa and amsa should be taken to mean the intermediate halts and resting notes respectively. Sankarabharana is the most suitable melody medium for any type of musical composition, be it a githa, swarajathi, jathiswara, tana varna, pada varna, kriti, pada, javali, tillana, daru etc. etc. - a cloth fit for all types of garment.

We have some of the finest specimens of all the above types of composition. Sankarabharana is, needless to say, a Raga with an ample scope for elaboration-all grain and no chaff. History speaks of Sankarabharana Narasayya for his thorough mastery of this great Raga.

Sankarabharana is the raga of all temples having a wide range of compass in all the three regions. A Raga capable of evoking multiple Rasas. Sankarabharana is a Sudda Raga as per the conception of the Sudda, Chaalaga, Sankeerna classification of Ragas of Matanga. It is no doubt a Mukthanga Kampitha Raga, according

to Narada. The classification of Ragas into Uttama, Madhyama, Adhama Ragas mentioned by Ramamatya in his Swara Mela Kalanidhi is the most intelligible classification of Ragas with sound practical sense. Sankarabharana is no doubt an Uttama Raga inasmuch as it is a Raga

eminently suitable for geetha, alapa, Thaya and Prabanda, The Chaturdandi of Music.

No wonder thus that a super-eminent Rakti Raga of such an outstanding flexibility and exquisiteness of beauty has most appropriately been called by our ancients as Ranjani (or) Rajani.

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## Concert Tradition

By

**Sangitha Kalanidhi Sri G. N. BALASUBRAMANIAM, B.A. (Hons.)**

*["G. N. B." not only put up a grand facade for the dowdy structure of Karnatak music of the fifties but revamped the content, of concerts in a way that they had the brilliance of high noon and the soft glow of a Titian sunset. But he was as charming a writer on music as he was great. His style was direct, pithy and lucid as this article would prove—Ed.]*

The word "Tradition" connotes the sum total of observances and practices as they come down in human history, in the aspect of man's mental and social activities such as literature, art, religion and philosophy. Each generation takes up the heritage of its distant and immediate past and perforce moulds it to the needs, temperaments and capacities of its own time. Therefore, tradition cannot be a dead fossil of the past, but it is a continuity of it, accommodated to the needs of the times. Otherwise it will cease to have a living quality about it. Its validity is proven by the discovery of its moorings in the early ages of human history.

Modern Classical concert music is an instance in point. The limbs and parts which go to make up the present day concert are the growth of such basic elements and components that were born even as early as a thousand years ago. To give a few instances, the raga, the soul of our music is a lyrical and historical corollary of and development from "Jathis", dating from 7th or 8th century A. D. Swara prasthara seems to have existed even as early or even earlier than the 13th century A. D. Both the "Sangitha Ratnakara" of Saranga

Deva and the later "Ragavibodha" mention swara varisais of alankaras, about sixty in number which are quite aesthetic and interesting, judged even by modern standards.

"Kootatanam" as opposed to "Sudda-sadanam" is swara prasthara in vakra order. Thanam singing of the modern type in which raga phrases are sung to madh, yama kala with specified letters or akshras, seems to be only 300 to 400 years old. Again Pallavi singing has been hinted at and vaguely described in the words "Roopaka Alapeti" in the "Sangitha Ratnakara".

Between the post Ratnakara period, about which time, the Indian Music system seems to have bifurcated itself into the Southern and Northern systems and the 18th century, the 72 Mela Karthas with their enormous possibilities for the creation of innumerable janaka ragas had been propounded and exploited. The theory of the music of the South had been promulgated in all its elaborateness and detail. Purandara Dasa had laid secure foundations of our music with his Alankara, Geetham and Chooladhis, not to speak of thousands of his Pades. Lakshana Geethams for many ragas had been composed by Venkatama-

khin and others. The ground had been thoroughly prepared for the flowering of men of genius like the South Indian Trinity who appeared in the firmament of music and flooded our continent with the light of their celestial compositions. The Krithi in its embryo form in the "Geetha Govinda" reached adolescence with the Talapakkam composers followed by Badrachala Ramdas and others and reached its full maturity in the compositions of Sri Thyagaraja, Syama Sastri and Dikshithar. Periods of private and royal patronage of music have always been rich in producing great composers and public encouragement, great performers. In the pre-Thyagaraja period, concerts were mostly held in the chambers of Royalty and Zamindars, where only a chosen few were privileged to listen to Classical Music. The concert then, which lasted for about two hours and more was mainly elaborate raga singing followed by Pallavi. Musical history has it that even contests in such concerts were held in Royal courts. Nagaswaram, the most effective instrument for the propagation of Classical music among the masses, on occasions of royal festivities as also religious and temple utsavas, was the medium through which large sections of the public got gradually acquainted with many prasiddha ragas and talas.

Thus it will be seen that all the material for the structure of the modern concert, barring krithies, were ready in the Thyagaraja period. Varnams of Audiappiar and others, Krithies of the Trinity and other composers in their wake and the raga, tanam, and pallavi. The early forms of music like Tayams, Prabhandams etc., were swept away by the advent of the krithies. But their spirit continued to live in the varieties of the krithies produced by the

Trinity. Dikshitar's krithies are Prabhandas in spirit, those of Thyagaraja and Syama Sastri, of Kavya. Kalpana Sangit which was till then only confined to raga and pallavi, could now be had through the interpretation of various types of compositions.

From an analysis of the history of our music from very early times upto the 18th century, it will be evident that there had been a progressive, though slow, evolution of music in all its forms which gave nourishment and growth to individual talent, through scientific methods and knowledge. Ample opportunities were afforded in private houses of royalty and zamindars for exhibition of such individual artistic talents. The adaptation of the modern violin, an importation from the West and exploitation of its possibilities as a solo and accompanying medium in a concert came in handy and timely when the concert emerged from the private chambers into the public wing. With the increasing patronage of music by the public and private audiences, musicians were tempted to pursue it as a career. The performer as such had to enlarge his stock and repertoire. Unalloyed interpretative music was found inadequate to meet the increasing demands from the public. The performer had to include recitative portions also in the concert before and after the raga, tanam and pallavi. The post-Thyagaraja period saw an exuberance of compositions like Tillanas, Javalies etc. which supplied the needs of the performing musicians in this respect. The large volume of compositions of the Trinity came in at a very strategic and psychological moment. These compositions afforded unprecedented scope for the display of the individual talent in the very handling of such pieces

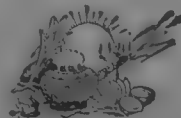
as well as raga prologue to the pieces and in the niraval and swara improvisations which could be introduced during or after the recitation of the piece. They were also of such wide range of variety as could suit the varying musical temperaments and equipments of many talented and gifted musicians, as also various grades of the fast growing public taste for music.

It was in this way that the two major aspects, the determinate and indeterminate (the receptive and the interpretative) became the warp and woof of the texture of the modern concert. The modern concert is a well thought-out and schemed arrangement in the presentation of Classical music in both these aspects. The concert could be divided into three segments, (1) the prepallavi segments, (2) the raga, tanam and pallavi, and (3) the post-pallavi and comparatively lighter segment. The one which precedes the pallavi is a mixture of recitative and interpretative elements. From the opening varnam, through alternating fast and slow phased krithies, small raga prologues to the former and elaborate exposition for the latter, the classical atmosphere gets gradually heightened. It culminates in the second segment, i.e. raga, tanam and pallavi which is the high water-mark of South Indian Classical Music. It is the peak of the concert. From the raga, tanam, pallavi, to the end of the performance, there is a gradual watering down

of classical music through light classical and light music, so that at the end, even non-classical folk and Hindustani melodies fit with naturalness into the pattern of the concert. Even in the pre-pallavi, in the rendering of each piece, the succession of the raga, kriti, niraval and swara has a significance. From the raga to krithi, from krithi to niraval and from niraval to swara improvisation. It is a graded, increasing emergence and emphasis of the aspect of laya.

The unique appeal and greatness of our art are owing to its capacity for growth and adaptation, through a long period of time and more so because, men of great genius, through their knowledge and intelligence could have the greatest freedom for the play of both these factors within the frame-work of tradition. Our system, the most aesthetic, intricate and exalted in the world, is the noblest heritage of man. Our concert tradition has come to stay. It will be good to remind ourselves that all Art is great to the extent that it is informed of the spirit, by the nobility of its content, harmony of its parts and the elegance in its presentation. We should not allow this great heritage to disintegrate into mere and empty aesthetic formalism and uninspired technique and showmanship, which inordinate and indiscriminate commercialisation of any art is likely to bring in its wake.

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## Rhythm in Indian Music: The Role of the Tabla

By

NIKHIL GHOSE

Rhythm is a proportion of time inherent in all aspects of nature. In music, rhythm is not only that which beautifies the melody; it is also the vital force in melodic imagination. Thus it has been said that rhythm is the 'pulsation of melody, nay, of the universe.' Rabindranath Tagore, in his "The Religion of an Artist" (Visva Bharati Bookshop, Calcutta, 195C, p. 18) says: "What is rhythm? It is the movement generated and regulated by harmonious restriction. This is the creative force in the hand of the artist. So long as words remain in uncadenced prose form, they do not give any lasting feeling of reality. The moment they are taken and put into rhythm, they vibrate into a radiance."

Time charged with energy sweeps across endless space, translating all things from the smallest to the biggest, into rhythmic vibrations. It is not known what the earliest form of expressing rhythm was. Possibly primitive man discovered rhythm from the movement of his own body and melody from the varying pitch of his voice. At the same time, his familiarity with rhythm and melody, inherent in all living beings, sharpened his musical sense.

Time, when measured and marked with a certain number of beats, is called a

'time measure' and in India this is denoted by the word 'tala'. It is difficult to survey the chronological development of systems of keeping time in Indian music, but archaeological discoveries have given us ample evidence that well-developed percussion instruments existed as far back as the Indus Civilisation. It is not known what kind of time measure of 'theka' used to be played with 'chandogan' or 'nibaddha prabandhagan' at a later stage, nor is it known who actually composed the 'thekas' of the various 'talas' which have come down to us through the centuries.

We may conjecture that perhaps in earlier days, percussionists, being inspired, used to express various rhythmic metres through spontaneous mnemonic compositions on a drum. We may presume that 'adi-tala', simple time, was the origin of all the other 'talas' which have been handed down to us through the ages. 'Adi-tala' it is said, was the first formalised time-measure and from this was evolved what is known today as 'tritala'. Some musicologists however, are of the opinion that the earliest formalised time-measure is 'dhamer'. Following the track of vocal and instrumental music, however, one can say with certainty that together with the formation of 'dhrupad' (a kind of song) believed to have been expounded by Baiju

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Bavra in the twelfth and thirteenth centuries, suitable melodies were set within the frame of a limited number of beats appropriate for song composition. Gradually many more 'talas' were expounded, 'thekas' were composed, laws, principles, features and grammar were set and distributed in five 'jatis', categories, according to the scensions of 'guru', 'laghu', 'druta' and so on, with a view to expressing various 'chandas', metres. The 'talas' were played on different kinds of drums mainly the 'mrdangam'.

In any case it will not be wrong to presume that the systematised 'taladhyaya' of Indian classical music developed and became systematised together with the development and systematisation of classical vocal and instrumental music and dance. The simple reason behind the assertion is that 'tala' aspect of our music is so closely interlinked with all the other aspects and that, basically none of them can be separated from the others. 'Pakhavaj' became popular and used to be considered, as it is even today, the most scientific and traditional form of music. It was greatly patronized by aristocratic and royal families in the different states of Northern India. When the popularity of 'dhrupad' was at its peak, two other percussion instruments, the 'khol' and the 'tabla' gained prominence along with the growth of the forms of singing, 'kirtan' and 'khyal'. The 'khol' was invented by Lord Sri Kṛṣṇa Chaitanya. Special mention must be made of the highly developed compositions in the art of 'khol' playing which grew with the advancement of 'kirtan' in Bengal and the Manipuri dance

form in Assam. At a later period the art and science of 'khol' playing developed more and more, being used for solo performances as well as providing accompaniment to 'kirtan'. Yet, despite all its qualities, the 'khol' was not regarded as a concert instrument.

Beside the 'khol', various other folk drums speedily developed in the indigenous group. Of these we may mention the 'dhol', 'dholak', 'dhak', 'madal', 'dampha' or 'daff' and 'khenjira'.

The art of 'dhak' and 'dhol' playing is of special interest. These two big drums are played even now at the time of Durga Puja. They have certain compositions which are suitable to time, season, or occasion, as with 'ragas' and this is a feature which is not found with the compositions for other drums, including the 'pakhavaj' and the 'tabla'. The compositions for the 'dhak' and the 'dhol' possess various sentiments and expressions such as 'bodhan' morning ceremonies of festivals, midday 'arati', worship with lamps or incense and evening 'arati' and at the time of immersion of the goddess at the end of the puja, they produce a sad atmosphere. Though these two instruments are considered to be folk drums any sensible persons will find in their compositions an immense amount of material which may easily be compared with the intellectual compositions of the 'pakhavaj' and the 'tabla'.

### The Tabla

The 'khol', 'dhak', 'dhol' and the other drums of this class as mentioned above, were appreciated by the ordinary

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folk outside the walls of the royal castles. On the other hand, the art and science of 'tabla' playing developed to a great extent within the castles, as it were, with the help and support of the Moslem rulers.

Without touching upon the controversial point of the origin of the 'tabla' one can confidently say that the genuine art of the 'tabla' has taken many centuries to reach its present height. It is now considered the supreme form, taking precedence over all other existing percussion instruments. It can be called the quintessence of all drums. In the course of its development, it has adopted many ideas and outlines from various other drums, such as the 'pakhavaj', 'naqqara', 'tasa' and 'dhol'.

The art of tabla playing consists in certain qualities, such as the variety of sounds produced and the ability to render those sounds as a suitable accompaniment to each of the numerous forms of vocal and instrumental music and dance. The qualities required for every composition include brilliance, subtlety, precision, intelligence, delicacy, proportion, contrast, logic and above all, refinement and aesthetic sensibility.

The ingredients of the compositions are evolved from the following seven basic syllabic sounds and their fifteen varieties : 'Beyan', lefthand drum: 1. ghe, open sound; 2. ka or kat, closed sound; Tabla, right-hand drum; 3. na, on the kinar side; 4. ta, on the ur(lav); 5. di, open sound; 6. te, giving the onomatopoeic kerekets; and 7. 'the', a closed sound for 'dhir dhir' which is produced by the palmi (intervals in a 'saptak', gamut of seven notes in music). Of these twenty-two sounds, eight are produced by the left

hand and fourteen by the right hand and by means of combinations many other interesting sounds are also produced. Certain composers have one factor in common, which is the maximum possible production or expression of dimensional imagination charged with a pleasing and elevating element, but with the simplest and minimum possible phrasing in the minimum of time and space. It is doubtful whether any other drum has developed so many qualities and can cover such a wide range of poetic composition or express such a variety of sentiments.

It appears from the genealogical survey of tabla composers who lived between the last part of the seventeenth century and the first part of the nineteenth that they belonged to Central India, Delhi, Farukhabad and Lucknow. Later, the art spread to other places such as Agra, Rampur, Jaipur, Indore, Punjab, Banaras, Hyderabad and Dacca. Other drums developed in their own spheres—in South India, among which we may mention the 'mrdangam', the 'ghatam' and the 'khanjira' and also two others whose sound and appearance are similar to those of the 'dhak' and the 'dhol'.

There are numerous forms of music and dance each with its own appropriate methods of keeping time and accompaniment, each with its own laws, principles, features. In vocal music, there is classical, light classical, light folk, 'quavvali', 'qalbana' and devotional, music, while in dance there are the classical oriental, devotional, light and folk forms. Both the vocal and dance forms of art together with the varieties that develop out of the improvisation need suitable accompaniment with percussion instruments and

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other ways of keeping time or accompaniment. Again, each of these forms has many varieties, growing out of the different schools of thought, following different trends and like the languages of India, varying from province to province. A drummer is not able to keep time, even in a simple away, for any form of music unless his acquaintance with that form covers a considerable period of time.

### The Art and Science of Accompaniment

Turning now to the tabla in particular, we find that it has two major roles: firstly, it is used in accompaniment to vocal and instrumental music or to dance; and secondly, it is used for solo performances. Accompaniment, again, is of two kinds: (i) just keeping time (literally), and (ii) skilful 'sangit', the art of accompaniment in the real sense of the term.

In classical music, whether it is for opera or concert, there are two methods of accompaniment on the drums: (i) well rehearsed and (ii) unrehearsed. In the case of opera and the cinema, the music is well rehearsed. In a concert hall, however, it may be otherwise. The accompanist sometimes plays with a musician he meets for the first time on the stage. This is truly a crucial trial for the accompanist, for he does not know on which 'tala' the song or 'gat', composition for instruments, is based; nor does he know other important factors such as the tempo, the starting point, or the 'sam', first beat of the 'tala' cycle. If he fails to identify the 'tala' and pinpoint the place of the 'sam' the performance is a failure; and such a failure tells upon the career

of the accompanist, irrespective of the seniority or otherwise of the main artiste.

Then, after achieving the correct 'tala' and its 'sam', tempo and so on, either on his own or by a hint from the main artiste, he has to establish very firmly in the minds of all the rhythm structure of the song composition. Thus he gradually creates confidence in his own mind and then, with a feeling of relief, transmits that confidence to the minds of the audience. Thereafter the performance proceeds smoothly with appropriate rhythmic embellishments. The present trend is to include the 'alap' introductory portion within the span of the 'vilambit', slow tempo, song. 'Alap' is not executed before the actual song, as it is in 'dhrupad'. Hence the tabla accompanist is supposed to play during the 'alap' only the 'theke' of the necessary 'tala', clearly and melodiously but in a subdued manner and with a strong sense of accommodation. This continues until the main artiste projects the movements further. Then, with the slightly faster tempo, the accompanist feels induced or stimulated to play out one or two small rhythmic compositions with a view to keeping pace with the musical need. The vocalist then takes up the song again in a faster tempo and the accompanist gets a better chance to display his talent and sometimes to allow the vocalist to pause for breath or a short rest without creating any disturbance, thus enriching the total effect.

Everyone present becomes more attentive when a 'saval-javab' question-and-answer takes place. The main artiste usually an instrumentalist, produces a melodic 'tihai' or a 'tukda' or 'cakradar'

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and expects the tabla player to reproduce the rhythm exactly on his tabla with identical paraphrasing, scansion, accent, and intonation. The tabla player, summing all his sincerity, ready wit and other necessary qualities, responds to the challenge and usually succeeds in full measure; only rarely does a tabla player fail. If, however, the main artiste detects even a single small flaw, he will relish the discomfort of the accompanist. 'Saval-javab' is one-sided, because it is not customary for the tabla player, with all his knowledge to expect the main artiste to reproduce a 'tukda' or an intricate 'cakradar' played on the tabla. However, from the layman's point of view, it is very interesting; and on the part of the tabla player, it is a test of skill and intelligence

The most exciting and thrilling action of the whole performance takes place when the tabla player is inspired to extemporize. Instead of playing the 'theka' of the composition being performed, he plays extempore to synchronize with the rhythmic outlines of the various metres being employed by the vocalist or instrumentalist. But here, especially in North Indian music, both the artistes keep the outline of the 'tala' cycle in mind and try to outwit each other by way of dodging, hide and seek, surprise and so on, all without the assistance of a third person. In South Indian music and dance a third person keeps time either on a pair of cymbals or by clapping. At times both artistes go far away from the orbit of the 'tala' cycle and then try to puzzle or confuse each other, still keeping the correct tempo and the 'tala' cycle in mind and then both return together exactly on the 'sam' and re-esta-

blish the original pace of the music. A truly exciting moment.

The ideal accompanist sometimes helps the main artiste by indicating indirectly the 'graha', the first 'matra', beat, of each bar of the 'tala' cycle and simultaneously provides the rhythmic synchronization. In this section, both artistes some times apply not only various metres but cross rhythms too, by way of adjusting' for example, a 'tala' cycle of 14, 12 or 10 'matras' in 16 'matras' and vice versa. This requires considerable experience and control over the subject besides virtuosity, material steadiness and self-confidence. The slightest carelessness, even for a moment, on the part of the tabla player can spoil the charm of the whole performance.

In the next part of the programme, that is, in vocal music, the 'tarana', using non-semantic words, or the 'jhala' in instrumental music, the tempo is very fast and the tabla player here needs two essential virtues; stamina and a stock of short but brilliant compositions. He also needs virtuosity to enable him to keep up the momentum and the warmth and indeed, to elevate the whole programme and bring it to the climax.

A tabla solo performance is regarded as the best medium for the player to express his imagination and knowledge of his art as he unfolds gradually and systematically all the aspects of the 'tala' and the variety of compositions for the tabla.

The rhythmic aspects of Indian music have developed to such an extent that a solo recital presented in a methodical manner, can satisfy the musical instincts of

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Bombay

discriminating listeners to the same degree as a programme of vocal or instrumental music. In spite of the fact that the tabla has no melodic content, it can produce the effect of melody. This is the speciality of the tabla and it is certainly a definite indication of the lofty heights that the art of the tabla has attained.

In conclusion, it can be said that the tabla, being the highest form of percussion instrument, gives the listener a panoramic view of the art of drumming, the viewfinder being the whole art and science of tabla playing.

In the 'Ragakalpadruma', a great musical work in Sanskrit, it is written :

'Utpattyaditrayam loke yatastalena  
jayate,  
Kitakadipasunanca talenaiva gatira-  
bhavet.  
Yani kani ca karmani loke talasritani  
ca,  
adityadrgrahanance talenaiva gatirb-  
havet.

The arising, enduring and disappearance of the three worlds come from 'tala'. From the smallest worm upwards, all animals move by rhythm. All work in the world depends on rhythm. It is by rhythm that the sun and planets move. (With acknowledgements to the Khairagarh University)

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HAPPY X'MAS AND PROSPEROUS NEW YEAR  
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## Speech of Sri Veena Doreswami Iyengar at the 58th Conference of the Music Academy, Madras

19-12-1984

I deem it a proud privilege to have been invited by the Music Academy to preside over this year's music conference. I am grateful to the President, Secretaries, and members of the Executive Committee and the learned body of experts of the Academy. This honour should really go to my father Vidwan Venkatesha Iyengar and to my guru Vainika Praveena Venkatagiriappa who taught me with all parental care and affection.

The Music Academy has been the pioneer in organising music Conferences in the real sense that combine both academic and performing aspects. The annual conferences have gone a long way in preserving and maintaining high standards in classical music. Another important feature of the Academy is the Journal which has attained an international stature under the able editorship of the Late Sangita Kalanidhi T. V. Subba Rao and Dr. V. Raghavan and is now under Sri T. S. Parthasarathy, a musicologist in his own right.

### Evolution & Tradition

We have inherited a rich tradition. The tradition founded by Purandara Das reached its peak in the creative works of Shyama Sastry, Tyagaraja, Dikshitar and Swati Tirunal. Tradition has never been static. It has its own process of evolu-

tion. It assimilates the best from each generation, dropping the unessentials during its course. The enriched tradition is passed on to the next generation providing a base for further improvement. It is our duty to further enrich this accumulated wealth. We must remember that if we neglect this duty and allow the continuous links to snap, this rich heritage will be lost for ever and posterity will not pardon us for this dereliction of duty.

It will be highly presumptuous on my part if I think I can say anything which has not already been said by some of the illustrious predecessors from this chair. Being an instrumentalist myself, I hope I can take the liberty of giving expression to some of my thoughts on instrumental music in general and the Veena in particular.

### Vocal Orientation to Instrumental Music

As far as I know, it is only in south India that instrumental music is vocal oriented. It is probably because most of our great musical compositions are based on sahitya. In the North, it is more instrumental oriented. The instrumentalist uses all his skill to project the personality of the instruments he is playing upon. In Western music all the great compositions

have originated from the Piano. There are compositions specially composed for the violin and other instruments. One main quality of instrumental music is that it has an universal appeal.

### Veena Ideally Suited

Veena, Flute and Mridangam are the most ancient among our musical instruments. Though the Violin came much later, it has merged itself into our musical system so well that it has become indispensable now. Veena occupies an honoured place as it is an instrument ideally suited to produce the subtle microtones that are characteristic of our Karnatak system of music. "Vainika-Gayaka" Dikshitar was first a Vainika and then a Gayaka.

It is said that Veena and Vocal are so complementary to each other that a Gayaka with a knowledge of Veena is always more expressive. The Vice-Versa is not less true. During the process of evolution, Veena has undergone many changes through the centuries before it reached the present shape and form. It is sometimes commented that the Veena lacks continuity. I do not think it is a major drawback. I would rather say that it is the absence of this quality that lends it a special charm. It speaks only as much as is absolutely necessary. One simple musical phrase on the Veena can be so meaningful. The continuity and loudness of a siren are not needed to produce soothing music.

### The Four Schools

The Veena is a major instrument in Karnatak Music and has developed disti-

nct styles in the exposition of its art in different areas of South India. The four major schools of Veena are the Tanjavur, Travancore, Andhra and Mysore schools. Each school had its own characteristics and was great in its own way. Dhanammal, Karaikudi Brothers, the senior Kalyana Krishna Bhagavathar, Venkatadri Bhagavathar, Venkataramana Das, Sangameswara Sastry, Sheshanna and Subbanna were some of the eminent Vainikas of this century belonging to these different schools.

### The Mysore School's Contribution

As a representative of the Mysore school let me speak a few words on this tradition. The art of playing the veena has been flourishing in Mysore for over 175 years since the days of Bakshi Venkata Subbaiah who graced the Court of Mummadi Krishnaraja Wodeyar in the early part of the 19th Century. Sheshanna and Subbanna were the most renowned among the later Vainikas who enhanced the reputation of Mysore as a Veena Centre. They believed that the scope of the Veena would be constricted if it confined itself purely to the Vocal style. They felt that the potentialities of the instrument should be fully exposed, and a judicious combination of the vocal and Veena techniques could make a Veena Concert more sustaining and satisfactory. They made full use of the techniques mentioned in the Sastras and added a few new ones too.

An old record at Mysore refers to Veena Sheshanna as follows: In olden times it was the practise to play the Veena held in a vertical position. It was found



that this position did not facilitate the easy movement of fingers on the finger-board. Besides, a free inflection of the string wherever necessary was obstructed. Playing the Veena by holding it in a horizontal position and placing it on the lap obviated many of these shortcomings. Sheshanna introduced the mode of using different fingers to produce notes in the ascent and descent. He effected many such improvements in the Veena art and imparted them to his disciples.

### Special Techniques

The secret of producing a mature sound lies in the 'Meetu' i.e. the plucking. Considerable attention was given towards perfecting the plucking technique. A special fingering technique was evolved by which a fast musical passage could smoothly be negotiated with a single stroke. Certain nuances were produced by inflecting the string. There was a balanced use of the different techniques, each one in the right context.

"Chitta Tanas" specially composed for the Veena, were practised in large numbers in order to acquire mastery over the art of playing Tana. These were in Ghana Ragas like Nata, Gowla, Arabhi, Sri, Kedaram, Reetigowla, Narayanagowla etc. Tanas were occasionally interspersed with passages in 3 degrees of speed which added colour and liveliness. The employment of Datu Swara prayogas while rendering Kalpana Swaras was another noteworthy feature of the Mysore school. To make up for the absence of Sahitya in instrumental music, the Vainikas devoted a considerable portion of a concert to creative aspects like Raga, Tanam and Pallavi.

### Need for Electric Approach

Well, each school has its own technique and style and would help itself by borrowing the best from the other schools. Mastering the technique is only a means to an end. Only an intelligent application of it can produce real art. An aesthetic sense can be acquired only by studying compositions of great masters. Practising compositions of Dikshitar will help Vainikas gain an intimate knowledge of Gamakas and the correct Kalapramana in which they should be rendered. Tyagaraja's and Shyama Sastri's compositions will help them acquire the vocal technique, the importance of which can never be minimised. All this sensitivity, grace and beauty of the Veena art could be appreciated in a close and intimate gathering.

### Vadya Dharma

But now-a-days such occasions are rare. The Veena has to face large numbers. A veena recital without the aid of an attached microphone is a rare thing today. Contact mike has become an inevitable appendage of Veena. Opinions regarding its use are divided. But I personally feel that it deprives the Veena of its inherent sweetness. The genuine quality of Veena can be realised only in chamber concerts. The "Vadya Dharma" of Veena or any instrument for that matter, should properly be understood by the player in order that the best could be extracted out of it.

I once again offer my grateful thanks to the Music Academy and request all the experts kindly to co-operate with me and help me discharge the great responsibility that has been entrusted to me during this Conference.

## Events Concerning and Organised By the Sabha

By S. SESHADRI

### Homage to Srimathi Indira Gandhi

Representatives of many cultural, educational and religious Institutions in North Bombay paid glowing tributes to Srimathi Indira Gandhi, the former Prime Minister, at a meeting specially convened by Sri Shanmukhananda Fine Arts & Sangeetha Sabha.

The speakers recalled Smt. Gandhi's patronage to Fine Arts and deep commitment to culture.

Moving the condolence resolution highlighting Smt. Gandhi's love of art and culture, abiding love for the people and their deep interest in science and technology, Dr. V. Subramanian, President of Sri Shanmukhananda Sabha and ex-Finance Minister, Maharashtra, said Smt. Gandhi had a special affection for the Sabha.

A two-minute silence was observed as a mark of respect to her memory.

### Sri Muthuswamy Dikshitar Day

In keeping with its long tradition, the Sabha celebrated 'Sri Muthuswamy Dikshitar Day' on 23rd October 1984 with a special puja followed by a three-hour recital of Dikshitar kritis by the Principal, staff members and students of the Sabha's Sangeetha Vidyalaya and by the Bombay Vidwans.

### Music Competition

The annual Music Competition conducted by the Sabha this year attracted 81 entries for Veena, Vocal, Violin and Mridangam competitions. Out of this, 22 were declared winners. The prizes were

distributed to the winners by Sangeetha Kalanidhi Dr. S. Pinakapani.

### Bombay University Diploma in Karnatic Vocal Course (KVC)

We tender our warm congratulations to the three students of the Sabha's Sangeetha Vidyalaya, who have been declared successful in the Bombay University's Diploma Course Examination in Karnatic Vocal Course (KVC) held in September 1984, registering 70% success for the Vidyalaya.

The Sabha's Sangeetha Vidyalaya is the only Institution in Bombay recognised by the Bombay University for the above course.



Miss SUGUNA CHANDRAMOULI, a student of the Sabha's Sangeetha Vidyalaya, stood first in the A.I.R. Music Competition in Veena for the year 1984. Daughter of Shri K. R. Chandramouli, Professor of Mridangam in the Vidyalaya she hails from the famous Karaikudi Veena, Brothers' family. She is also a Commerce Graduate.

## Cultural Scene in Bombay

By

DR. SULOCHANA RAJENDRAN

A new scintillation was brought to Tyagaraja Kritis when Sangita Kalanidhi Dr. S. Pinakapani, the medico musician who has trained many of today's front-liners subjected the saint's music to an intelligent and practical dissection (Lecture - demonstration at Shanmukhananda Mini) revealing the unique quality of the Kritis. This, he said, served as practical guides to mastering the art of music and demonstrated how one could reach the raga intricacies through the simplest forms, tackle difficult ragas, follow an easy approach to raga alapana—why, even acquire theoretical knowledge.

### Dr. Pinakapani's Mastery

What is it that restrained the city Sabhas from presenting this medico-musician who is a master-performer too, during his peak when his voice was perhaps more malleable than what it is today, was the question on everyone's lip. For if his concert at the Shanmukhananda the previous evening was any indication, the profound Vidwat and traditional "gambhirya" that he channelled through his now hardened vocal chords, could still pale many melodious performers.

Such was the classical weight, the grandeur of his "pataanthara" and the highly aesthetised use of gamakas with their

precise accent on microtones that one could not help regretting the loss the city's younger musicians had been put to by missing such a veteran earlier. Each of the phases—the alapana, kriti rendition, niraval, swaras, why even sloka delineation had an educative import while not losing their musical impact.

"Lambodara" (Kambhoji), "Diththalangu;" (Pantuvrali), "Adiki Sukhamu" (Madhyamavathi), "Mahimidehi" (Kalyani) all were gems of original interpretation. In teaming up with him, M. Chandrasekhar (violin) and Palghat Raghu (mridan gam) gave a significant boost to the concert.

### The Sabha Festival

The Annual music-dance-drama festival of Shanmukhananda Sangeeta Sabha (October) began on a glorious note with elevated music and spirited dance more than making up for the mediocrity witnessed last year. Hardly was the spell over when gloom engulfed the festival following the national tragedy and the remainder of the series stood deferred.

The Inaugural Nagaswaram by T. G. Subramaniam, though an auspicious start, turned out to be a tame affair with ragas not going unalloyed and kritis subjected to melodic variations of filmy tinge under the

guise of 'embellishment'! "Manasunilpa" (Abhogi) and "Thaye Yashoda" were instances. The special Thavil by Govindraj was inspiring, however.

### MLV's New Bag of Songs

M. L. Vasantakumari had a bag full of refreshing repertoire this time: the Todi Varnam, "Vande" (Chalanata), "Karpaga Manohara" (Malayamarutham) "Palimpa Ravadelare" (Arabi), "Ramananaa Bhajisite" (Darbari) etc.

A highly original Shanmukhapriya gleaming in its Shruthibeda wefts woven so naturally in the raga alapana was the highlight where the whole team - Kanyakumari (violin), Bhaktavatsalam (mridangam) and Palghat Sundaram (ghatam)—relished making the Rupaka Tala Pallavi, its vinyasa and swaraprastharas an engaging musical dialogue. Another piece exuding her flavoured originality was "Paripurnakama" (Purvikalyani). MLV sang at the Tyagaraja Sabha Golden Jubilee Festival too.

The Ramani - Rukmini - Raghu - Nagaraj combine made a fine quartet emphasising the team - spirit essential to make a total success of a concert. A recital it was where imagination of each participant was geared through tradition and technique.

While Ramani scored over in alapanas picturing them as enchantic melodic essays Begada, Kalyani and Kirvani for instance—the Kritis "Dhanyudevado" (Malayamarutham), "Sankari" (Begade), "Pankaja Lochana" (Kalyani), "Paramathmudu" (Vadageeswari) and the Chatusa Ata Tala

Pallavi in Kirvani - were all served with certain rhythmic gusto where everyone put in equal effort playing through laya intricacies.

### Lalgudi & daughter Shine

Of late Lalgudi Jayaraman has been steeped in nadopasana on stage and it was no different this time, with his daughter Vijayalakshmi second fiddling him with her own dulcet melody. A sort of poignance prevailed through the recital. Charukesi (Varnam), Rasali ("Brovabarama") Sri-ranjani, ("Sogasuga"), Saveri ("Rama bana") and Kambhoji Ragam, Tanam and Pallavi all had their measure of poignance. Against emotive raga essays stood the magnificent kriti construction to which niraval-swaras added a decorative facade.

Vijayalakshmi rose to equal her father's quality in tone, tenor and delicacy of playing. Her concise Shanmukhapriya was an example. Vellore Ramabhadran maintained the melodic nuance of his mridangam, along with V. Nagarajan boosting with vibrant rhythm on the Kanjira.

### Raja Radha Reddy Vibrant

Raja and Radha Reddy, the Kuchipudi couple are forging ahead with their dazzle, dynamism and vibrant dramatisation. Speed and spectacle seem to be their guiding force and with wholesale lokadharmi leanings they make an instant appeal that goes easy with audience. All of these were there in their programme that comprised the Siva Panchakshara, the Samkshepa Ramayana kriti of Tyagaraja "Vina-

yamunu" cast in ragamalika (the original is in Saurashtram) and Uthukkadu Venkata-kavi's Saptaratnam and Uthukkadu Venkata-kavi's Saptaratna, "Marakatamani-maya" (Arabhi).

In their solos, Raja revealed overmuch vigour doing Tandava stance of the cosmic dance in "Adenamma" (Pharaz) and Radical indulging in an erotic delineation depicting sringara in Mukhari.

The local theatre group Kalanilayam's "Adi Sankara" was a lofty venture well presented, though a bit of good editing and pruning should make it more absorbing.

#### Bharatiya Society

The only music fare in the Bharatiya Music and Arts Society's Annual festival in November was of Maharajapuram's who made a fair deal of his programme. He made it emotion-packed, with "Siddhivinyasa" (Chamaram). So long as he refrained from his whispered modulations his essays of Kalyani, Ritigowlai and Todi reflected soulful musicality. "Ethavunara" "Guruvayurappa" and the Misra Chapu, Pallavi in these ragas respectively were imaginatively rendered. And for once the Pallavi vinyasa in a ragamalika was refreshing. His tukkadās as usual were lilting.

Accompanying with professional poise was G.J.R. Krishnan who showed his originality in the Lalgudi style.

#### Dance

Chandrika, a dancer of studied intelligence and steady progress was the cynosure of the dance segment of the festival. Ban-

king on her expressive felicity she gave her sancharis a subtle personal touch without resorting to any drama, as in the Todi varnam "Mogalagiri Meerude" and Javali, "Itusahasamulu" (Saindhavi). There was an evocative depth in her Meenakshi Pancharatnam. With the limited nritya combination in her choreography, much had to be repeated and the monotony was dispelled to an extent by clarity in her lines and footwork.

But the weak link in her recital was in the wings. Where the choreographer and the conductor were not the same, the dancer invariably was the sufferer. Chandrika was no exception and music could not alleviate it either.

#### YGPExcells

Y.G.P.'s theatre group excelled itself in presenting two of their prized productions. "Pull, Aadu, Pullakattu" and "Lanjapakesan", both bringing out a natural spontaneity in the actors. Acting honours, no doubt, go to Y. G. Mahendra but others too showed their mettle in theatre craft making the plays thoroughly enjoyable.

The other two plays by Priyadarshini, "Subha muhurta Patrikai" and "Naveena Svayamvaram" had a dig at male chauvinism and were convincingly portrayed although 'crude humour' at places could have been avoided.

#### Good Innovation

Bharatiya's decision to present concerts of the teaching staff of its Music College is commendable. The first in the series was a Veena recital by Mangalam Muthuswamy

whose placid style enhanced the tonal depths of the instrument. With a fidelity to tradition and avoiding any temptation into virtuosic ventures, she brought about a vocal quality to her playing.

In a well programmed repertoire her musical intelligence gleamed through Suruti ("Balasubramanyam"), Mohanam ("Narasimba") and Purvikalyani ("Paripurna-kama"). Among other things, T. K. Ramakrishnan on the mridangam helped.

#### Latha Interprets Purandara

The 500th birth anniversary of the Sangita Pitamaha Purandaradasa was celebrated by the Shanmukhananda Sabha with Latha Neelakandan of Sri Rajarajeswari paying homage to him through his own Geetas and Devernamas choreographed in traditional Bharata Natya format. Starting with Ganesa Natananjali set to "Saranu" (Gowlai), the geetam "Padumanabha" (Malahari) served to fill the Jatiswaram, while "Adabo Talle Makkalu" was adapted in a varnam format. "Chandra chooda", "Kamala-Komala" was adapted in a varnam format. "Chandra chooda", "Kamala-Komala", "Harisamarane" etc. were all visualised as pure abhinaya numbers. A senior artiste of the Mandir, Latha danced with obvious relish and zestful restraint.

#### Swati Tirunal Festival

The inaugural recital of the 5-day 19th Annual Navaratri celebrations of the Swati Tirunal Kalakshetram (which has been particularly encouraging local talents) was a specially choreographed dance recital by the Rajendran Sisters-Sucharita and Vinata, students of Sri Rajarajeswari who present-

ed the multi-faceted, multi-lingual compositions of Maharaja Swati Tirunal. The highlights were: "Pannagendra Sayana", the Ashtaragamalika choreographed in Varnam format, the Padam "Valapu Tala Vasama" (Atana), the Javali "Saaramaina" (Behag), "Sankara Srigirinaath" (Hamsanandi), the Hindustani composition depicting the Cosmic dancer's Tandava nritya and "Jaya Jaya Raghurama" (Sahana) and "Paripahi" (Kalyani).

Besides the opening dance recital, the festival had a dance ballet, "Sri Guruvayurappan" by Students of Sri Lakshmi Narasimha Natyalaya and a solo by Radhika Subramaniam of Nritya Geetanjali where the Dasavatara Kirtana "Kamalajasya" and Dhanashree Tillana figured. And the music segment of the Festival had chaste recitals from Muthusubramaniam, T. S. Anantharaman, Radha Nambodiri, Kaveri-Subbulakshmi and C. V. Jayashree (Veena).

#### Subramanya Samaj's Festival

"Om Saravanabhava Saranam" was another anjali dedicated to Lord Shanmukha at the Subramanya Samaj's Annual festival. The good scope our verses, poems and other compositions hold for dance depiction was quite evident from the recital, by Priti Warriar, of Sri Rajarajeswari. Shanmukha was depicted in his variegated moods and forms-as impulsive child (Vinayakane Vinai Theerppavane Kirvani), as valorous warrior in "Mukkanna Arul Jyoti" (Suddha Dhanyasi Varnam) covering the Kumara Sambhavam and Surapadma Vadham, the romantic Nayaki in Bharathi's "Sollavallayo kiliye" and as a Gurumurthy giving the

Pranava mantra to his father Shiva himself.

The crowning glory of the Mandir came in the Anjali the students gave at the Golden Jubilee celebrations of the Sri Tyagaraja Sabha in the programme "Sri Tyagabrahmanjali" which was marked for its perspective choreography and purposeful stage effects.

"Balakanakamaya" (Atana), "Lavanya Rama" (Poorna Shadjam), "Muri-pamu" (Mukhari) and "Uyyaala Lookavaiya" (Nilambari) were some of the kritis well interpreted and where the novel technique of 'Silhouetting' the dancers behind a transparent curtain even as the Saint was 'seen' composing the songs,

impressed. Yet another feather in the cap of Guru Kalyanasundaram of Sri Rajareswari who is ever in pursuit of choreographic excellence.

M.D.C.

The other programme featured as part of the celebrations was "Saint Tyagaraja" of the Matunga Dramatic Club with S. R. Kasturi in the title role of the saint-singer. Though not a new presentation to Bombay audience and however familiar, the kritis of the saint intelligently woven through sequences from the saint's life evoked keen audience interest. That it was the 50th performance of the drama that the club staged on the occasion was an additional matter for rejoicing.



## Roll Call of Honour

T. S. TATACHAR

Vidwan T. S. Tatchar, violinist, has been elected to preside over the 15th annual Musicians' conference and festival of the Karnataka Ganakala Parishat to be held from 6th to 13th January 1985, at the Sri Rama Bhajana Sabha Hall, Malleswaram, Bangalore.

Tatchar's father and uncle were also violinists. He learnt music under Veena Krishnamachar, brother of Tiger Varadachar and late Rallapalli Ananthakrishna Sharma. He has been giving public concerts from 1938. He worked as a staff-artist of Akashwani at Madras, Mysore and Bangalore and retired during 1977.

## Cultural Scene in Kerala

By

S. NATARAJAN

### A Memorable Music and Dance Festival

#### All varieties of Dance

The most significant cultural event in the State during the quarter which attracted thousands of art lovers to Trivandrum was the annual ten-day music and dance festival sponsored by the Soorya Film and Stage Society for the fourth year in succession. Through this Festival, Soorya verily affords a forum for the splendid integration of our rich and varied cultural heritage. The meticulous care taken by the organizers in the choice of the artists which represents a spectrum of the best in field of music and dance in the country, the technical perfection (acoustics, lighting etc.) in the presentation of the programmes, the religious sticking to the time schedule and above all, providing such a costly entertainment free to its members, and at a nominal charge to outsiders, are all aspects that confer an aura and rare privilege to this festival. In the previous years, Soorya took the credit of introducing luminaries like Pt. Bhimsen Joshi, Ustad Amjad Ali Khan and Jhaveri Sisters (Manipuri) for the first time in Kerala.

The 1984 October Festival of "Soorya" was rightly dedicated to the glorious memory of Maharaja Swati Tirunal who was one of the greatest musical geniuses India has ever produced.

The performances of five eminent artists who represent the rich tradition of the various styles of dance in the country, viz. Kathak, Odissi, Kuchipudi and Bharatanatyom were presented at this festival. It was for the time that the Kathak maestro Briju Maharaj and his troupe gave a performance in Kerala. Another major attraction was the Bharatanatyom performance of Dr. Vijayanthi Mala Bali who is one of the leading exponents of the Panchanallur tradition. Chitra Visweswaran also gave a very delightful performance of Bharatanatyom. It was most appropriate that Vijayanthi Mala and Chitra Visweswaran selected Swati Keertanas and padams mainly for their presentation in this festival. The young and vivacious Malavika Sarukkai, who thrilled the audience at the recent Festival of India at London, presented Odissi dance, the rich heritage of Orissa, in all the sculptural beauty of its poses and footwork reminding one of the temple art of Konarak.

#### Jesudas' Memorable Singing

The classical Carnatic music concert rendered by Padmasree Jesudas with the

able accompaniment of violin Vidwan Dr. Chalakudi Narayanswamy and Padmasree Mavelikara Krishnankutty Nair providing the Mridangam background raised the curtain of this ten-day festival on the 1st October. Endowed with the gift of a superb voice and a complete and sincere involvement in his art, Jesudas gave a memorable treat to the packed house in the University Senate Hall Auditorium.

#### Jitendra Abhisheki

Pt. Jitendra Abhisheki is one of the outstanding doyens in the Hindustani music world today. "Soorya" in their Festival dedicated to the glorious memory of Maharaja Swati Tirunal, who is perhaps the only South Indian who composed music in the Hindustani System ever, did the laudable venture to present Abhisheki's concert on these compositions of Swati Tirunal. With his unbelievable range of voice which can easily traverse all the octaves with ease and grace, Abhisheki immortalised these compositions by his unique and masterly rendering.

Pt. Hariprasad Chaurasia has endeared himself to millions of music lovers not only in the country but also throughout the world with his most original and captivating style of Bansuri (Flute) playing. It has also become a feather in the cap of "Soorya" that it presented this great artist for the first time to a Kerala audience at this festival. The sweet memories of this concert will linger in the hearts of the art lovers for years to come. Pt. Madan Misra of Benares with his very able Tabla accompaniment contributed a good deal to the success of this concert.

#### Jugalbandi

The crowning glory of this Festival was a "Jugalbandi" (Duet) programme presented by two of the foremost exponents of the Hindustani Style and Carnatic School of music today - Ustad Amjad Ali Khan (Sarod) and Lalgudi Jayaraman (violin). Though "Jugalbandis" are common in the north and in the other metropolitan cities of the South, this is the first time that such a programme was arranged in Kerala. It is no exaggeration to say that "Soorya" alone can think of giving a lead in this respect too. The three hour concert with Vellore Ramabhadran providing the mridangam accompaniment and Jayant Bose on the Tabla was a thrilling and most delightful experience to the audience. The two maestros brought out all the richness and sweetness of the raga "Keeravani" with all its subtleties and nuances. The entire audience was taken to heights of sublimity for full three hours. The other ragas presented by these maestros in the evening were Hamsadhwani, Malkons (Hindolam), Basant, Neelambari and Sama. The music lovers of Trivandrum are anxiously looking forward to such Jugalbandi concerts from "Soorya" in future also.

The meticulous planning of "Soorya" is evidenced from the fact that they have already planned and finalised the programmes for their 1985 and 1986 annual festivals. Some of the internationally renowned artists who have agreed to participate in these festivals include Pt. Ravi Shanker (Sitar), Ustad Bismilla Khan (Shanai), Gopi Krishna (Kathak), Pt. Sivkumar Sarma (Santur), Durgalal (Ka-

thak), Sajan Misra and Rajan Misra (Hindustani vocal music).

#### The Annual Day Celebration of the Sri Swati Tirunal Sangeetha Sabha Trivandrum.

The new Managing Committee of the Sri Swati Tirunal Sangeetha Sabha started its activities in a befitting manner synchronising with the 72nd Birthday Celebrations of the Patron-in-Chief of the Sabha, Sree Padmanabha Dasa Rama Varma. The three-day music festival commenced with a brilliant concert provided by the Bombay Sisters C. Saroja and C. Lalitha on the 21st October 1984 to the Violin accompaniment of Kovai Balasubramoniam, the mridangam and Ghatom supports provided by K. V. Prasad and Govindarajan. The sisters very appropriately decided to make it a "Swati" evening by presenting some of the brilliant pieces of that composer of composers. Starting with the famous pada "Sumasayaka" in the raga "Suddha Kapi" they gave a delightful exposition of the Keertana "Sreekumara Nagaralaye" in raga Athana. The Swati composition which followed, "Vandehem Bhajami" in Bilahari, "Bhogeendra Sayinom" in Kuntala Varali, "Anjaneya Raghurama" in Saveri, the Navarathri Keertana "Pahinam Sree Vageeswari" in Kalyani, the Utsava Prabandha Kriti "Kanaka Mayamayedum" in raga Useini all brought out the unique and splendid style of the sisters, especially their capacity to evoke the true "bhava" of the kritis through their chaste and appropriate rendering of the Sahitya. They proved themselves the true exponents of the rich "Musiri" tradi-

tion of Carnatic music. It was unfortunate that Kovai Balasubramoniam could not properly rise to the occasion and he gave a weak support with his violin. The two young percussionists excelled in their art, especially Govindarajan, a disciple of T. H. Vinayakram who exhibited a purely original style in his "ghatom" playing.

#### Nookala Shines.

The Second day of the Festival set the stage to one of the doyens in Carnatic music today - Dr. Nookala Chinna Satyanarayana. Hailing from Hyderabad, with a rich concert experience to his credit, Nookala has developed an original "Bani" of his own. The most memorable piece in this concert was the detailed "alapana" of raga Charukesi bringing out all its nuances followed by the rendering of the famous Swati composition "Kripaya Palaya Soure". The Deekshitar composition in the raga Devagandhari viz. "Girija Ramanam Chinthaye", the brilliant Tyagaraja kritis "Manaviyala" in raga Nalina Kanti, "Enthu Ko Nee Manasa" in Kalyani came out very well. The young violinist V. V. Ravi endeared himself to thousands of "aswada kas", and excelled the vocalist with his exquisite art on certain occasions. Guruva-yoor Durai was at his best in providing the Mridangam support.

#### Neyyattinkara Vasudevan

Neyyattinkara Vasudevan, who is one of the outstanding young musicians in the classical Carnatic School today gave a memorable concert on the third day, the 28th October. Since it happened to be "Deepavali" on which date the great

Muthuswami Deekshitar attained Samadhi, Vasudevan presented three brilliant compositions of Deekshitar at this concert: "Vatapi Ganapatim" in raga Hamsadhvani, "Sree Varalekshmi" in Sree Raga, and the most delightful "Gopuchcha" composition "Sree Tyagaraja Yoga Vaibhavam" in Ananda Bhairavi. Vasudevan, with ease and grace, gave a very good account of himself in the presentation of these kritis, especially the Ananda Bhairavi composition. His detailed delineation of raga Kalyani, emphasising the jeeva swaras, with his fine voice culture which could traverse all the three octaves with ease and grace, was a most delightful experience to the audience. The Pallavi followed by the Swara Prasthara as a ragamalika in Kedaram, Nattakurinchi, Hindolam and Hamsanandi was both technically superb as well as quite pleasing. The rendering of the Gopalakrishna Bharati's composition "Eppa Varuvaro" in raga Jonpuri was also brilliant. Dr. Chalakudi Narayanaswamy on the violin, Padmasree Mavelikara Krishnankutty Nair on Mridangom and Karthikeyan on the Ghatom gave able support to this concert.

#### Semmangudi's Bani

After a week, the Sabha celebrated the birthday of its former patron late Maharani Sethu Parvathi Bai on the 29th October with the concert of the patriarch of Carnatic music Dr. Semmangudi Sreenivasier. The concert of this blessed septuagenarian brought out to the full the quintessence of tradition in our classical music which is rarely heard nowadays. All the twelve compositions presented by him in this concert, which lasted for more

than three hours, bore testimony to this. The concert started with a varnam in Surutti and concluded with a sloka from Soundarya Lahari "Vipanchya Gayanthi" rendered as a ragamalika. It became a spiritual experience for the audience. All the select pieces of the great composers like Tyagaraja's "O Rengasayi" in Kamboji, "Janakkee Ramana" (Sudha Seemanthani) and "Rama Nee Samana" (Kharahara-priya), Deekshitar's "Sree Bala Subramoniam" (Bilahari), Swati Tirunal compositions "Paripalaya Saraseeruha" (Panthuvarali), "Pankaja Lochana" (Kalyani) and "Alarsara Parithapam" (Surutti) were glorified through his original and inimitable "Bani". The sweet memories of the ragam, tanam and pallavi exposition in raga "Sankarabharanam" will linger in the hearts of the rasikas for a long time to come. B. Sasikumar, an outstanding violinist of A.I.R., Trivandrum, proved his mettle in providing able support to the great vidwan. He exhibited a good bowing technique which is the hall mark of his style as well as a profound sense of discretion and discrimination in the art of accompaniment. Prof. Velukutty Nair, with clean, technical brilliance made a good contribution to the success of this concert. Trippoonithura Radhakrishnan also gave very good support in his "Ghatom".

#### The Kathakali Scene

"Drisyavedi" celebrated its thirteenth anniversary most befittingly by organizing a "Nalcharitham" mela at the Karthika thirunal Theatre, Trivandrum from 29th November to 1st December. It proved to be a splendid experiment to present the first part of this immortal work of Unnayi

Warrier's "Nalcharitham First Day" - on the first two days, staging the story up to the Hamsa dautya on the first day and up to the culmination of DAMAYANTI Swayamvarom on the second day. On the concluding night of the Festival, it was a full session extending till the small hours of the next day, which was a treat to the orthodox Kathakali fans. The septuagenarian Padmasree Kalamandalam Krishnan Nair again proved that there is none else in the Kathakali World today to do full justice to that "Dneerodatha" hero, Nala. Margi Vijayakumar, Kottakkal Sivaraman and Kalamandalom Ramachandran excelled themselves in the role of Damayanti on the three successive nights bringing out the different moods and emotions undergone by that character. Kala-

mandalom Gopi, as Nala on the second and third days, gave a good account of himself, especially in the poignant parting scene with Damayanti. The sprightly "Hamsa" was presented in all its charm and beauty by the exquisite presentation of Ooor Kochu Govinda Pillai. He has already established a unique style of himself in depicting the role of the guardian angel in accomplishing the Hamsa dautya. Nelli-yode Vasudevan Namboothiri and Margi Murali also successfully did the roles of Kali and Dwapara. It was a treat to hear "Sopana Sangeetom" in its rich and traditional style provided by Unnikrishna Kurup who gave the required lead for the performance to the percussion accompaniment of Chandra Mannadiar.



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## Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR

Even as the months of October and November involve two major festivals—Dasara and Deepavali, they also present two major music Festivals arranged by the 79 years-old Bangalore Gayana Samaja and the Academy of Music.

### Young artistes to the fore

With financial aid from the State Sangit Nritya Academy, the Karnataka Gana Kala Parishat held a three-day music festival meant for budding artists, both instrumentalists and vocalists. By and large, they fared well. But significant was a symposium on 'Methodology in music teaching in today's context' in which three music teachers of standing Smt. Padma Shankar, Dr. Padma Murthi and Vidwan M. A. Narasimhachar, one percussionist, H. P. Ramachar and Mysore V. Subrahmanya participated. The speakers brought out the problems confronting music teachers in today's context, with changed living norms, vis-a-vis the non-viability of the Gurukula system, and the changed relationship between the teacher and the taught. The Parishat held monthly meets of its Study circle on 'Prosody in composing music' and 'Concert planning'.

### Purandaradasa in Dance

Two dance programmes held during the latter half of September dealt with the

life and personality of Sri Purandaradasa but with different approaches. Guru, Padmini Ramachandran of 'Natya Priya' presented her students, to unfold the well-known and accepted story of how Srinivasa Naika became Saint Purandaradasa as a sequel to certain miracles that happened. Here the dance medium was used for story telling and to bring out the talents of the students of Natya Priya.

The other programme involved Dr. Padma Subrahmanyam. She planned it in such a way as to bring out and lay stress on Navavidha Bhakthi in Purandaradasa's life and compositions. Naturally enough, it was mono-acting, mono-dancing, with all the supreme artistry associated with Padma. But it being primarily a visual experience, one found it difficult to associate even notionally the extremely well-made-up, well adorned dancers with the saint who had renounced everything in life. And that is by the way.

### Gayana Samaj Festival

The eight day music festival arranged by the Bangalore Gayana Samaja, on the model of the festival being arranged by the Music Academy, Madras was presided over by a veteran musician-vocalist Sangita Bhooshanam M. S. Selvapillai



Iyengar. Apart from the formal inaugural and valedictory functions, there were the academic meets of the Experts Committee on six mornings, the junior concerts of 90 minutes' duration preceding the major concerts on six days and the concerts by popular artists serving the twin objects of entertainment and moneyspinning.

Each day the morning session began with the special feature of Karnataka-Kavya Vachana or musical reading of selected portions from epics in Kannada by great poets like Pampa, Harihara, Kumara-vyasa, Lakshmisra, Kuvempu and Masti. Mr. B. V. K. Sastri gave an illustrated talk on 'Musical instruments of India' supported by the screening of slides and playing of tapes. The conference president Selvapillai Iyengar gave a very instructive talk about his experiences as a student of the music college of the Annamalai University at Chidambaram under stalwarts like Tanjore Ponniah Pillay and T. S. Sabhesa Iyer. He explained at length the benefits of accent being laid on a thorough grasp of and practice of Swaravali, Jantivarisais, Alankaras, Geethas, etc. He illustrated this by singing Geethas in Bhairavi-dhruva tala, Nata-dhruva tala, Kambodi, Shankarabharana, Sahana, Prabhandhas (some containing Jathis) taught by Ponniah Pillay. He averred that this type of training enabled him to get a better understanding of ragalakshanas than by a study of the ascending and descending scales of those ragas. Many vidwans and members of the audience were so much impressed that they view that Sri Iyengar should be requested to continue to give such useful lecture-demonstration periodically.

## Mysore Sadasiva Rao

Vidwan R. K. Srikantan 'spoke' about the life and work of Mysore Sadasiva Rao, who is said to have had the privilege of having sung before Sri Tyagarajaswami. Srikantan sang in snatches Rao's krithis in Narayanagowla, Balahamsa, Anandabhairavi, Sahana, Mohanam and pointed out the preponderance of Mathu (text) as in a Dandakam.

## Music and Bhakthi

Sri T. S. Balakrishna Sastrigal from Madras detailed with illustrations the devotion to both music and to God pervading the compositions of Sri Tyagaraja. He sang portions from some krithis to bring home his point. He also pointed out that the lakshana of most ragas can be better assimilated by learning as many compositions as possible of the Saint than by merely knowing the scales prescribed in text books, as Tyagaraja was an authority on musical knowledge.

## Muthiah Bhagavathar

With an introduction by Smt. Sharada Venkatakrishna, giving details about the life and works of Harikesanallur Muthiah Bhagavathar, Smt. Neela Ramgopal and Shaila Subrahmanyam sang some rare compositions of the Bhagavathar, in the ragas Harinarayani, Oormika, Karnaranjani, Sumanapriya, etc.

## 'Prathimadhyama Ragas'

Prof S. R. Janakiraman of the Venkateswara University gave a scholarly lecture demonstration on 'Prathimadhyama Ragas.' At the speed at which he reeled off the

technical details, they could have gone over the heads of the lay listeners. The utility of such items cannot however be gain said from the point of view of the students of music and young musicians though they belong to the realm of musical pedagogy. It was felt that his services should be utilised by the Bangalore and Mysore Universities. He pointed out that one must be led by instinct, intelligence and initiative in the pursuit of musical knowledge. He quoted profusely from ancient texts in support of the points he wanted to drive home. His vocal rendering was a plus point of the programme.

## Padam Singing

M. Chandrasekharan, violinist, took on the mantle of a vocalist to render some of the padams in Saveri, Gowlipantu, Sahana and Khamach learnt from smt. (late) Jayammal daughter of Veena Dhanammal. His daughter Bharathi rendered Abhinaya for some of the items. This programme substantiated the beauty of 'Padam' as a form of musical composition in Karnatak music and how evocative, it can turn out to be with its emotional and musical appeal. Smt. Vidya Shanker explained the specialities to be found in the compositions of the Trinity-Sowjanya in Tyagaraja, Raga Bhava in Dikshitar and Terse tala set-up in Syama Sastri. Dr. S. Ramanathan spoke about 'Eka sthayi Ragas' like Nadanamakriya, Navroj, Kuranji Senjuruti, Punnagavarali, Chittaranjani, and Saindhavi and sang some songs in these ragas in snatches.

## Vivadi Ragas

Sri S. Rajam, of Madras gave a lecture demonstration on the Vivadi ragas handled

by Tyagaraja and Dikshitar. He said that 'Vivadi Dosha' is referred to only in 'Sam-pradya Pradarshini'. It is not found in any work till date. The 'vivadi dosha' is not accepted by many musicians. To render Vivadi ragas, one should have unerring control over swaras. Good vocal training or instrumental practice makes it easy to sing these ragas. Great Vaggeyakaras have composed krithis in these ragas. Dikshitar's songs have slower kalapramana, Tyagaraja's songs are based on manodharma with a number of sangathis. Dikshitar's krithis do not have sampoorana prayogas in Aroha/Avaroha. Exceptions are only a few. Vakra/Variya prayogas are more and a few ragas are chosen from all the chakras. Dikshitar has given chittai swaras. He referred to Bhanumathi, Naga-bharana, Pavani, Vanaspathi, Kambhini, Kuualala, Kantamani- etc. He compared songs in Roopavathi and Nasamani of Dikshitar with Roopavathi and Nasika bhooshani of Tyagaraja. He wondered why musicians are singing in raga Todi Tyagaraja's 'Ne Mora pettithe' which was originally in the raga 'Roopavathi'.

## Raga Lakshanas

The discussion on the lakshanas of Durbar/Nayaki and Bhairavi; Manji amongst the four senior vidwans Selvapillai Iyengar, Titta Krishna Iyengar, V. Ramaratnam and M. A. Narasimhachar turned out to be a tame affair, as it was ultimately conceded that the difference between these sets of ragas has to be brought out during the rendering by shifting the accent on articulation and the notes involved. A portrait of the late Asthana vidwan Belakavadi Srinivasa Iyengar; who lived in

the early part of this century-presented by his sons Srinivasa Iyengar and Varadareja Iyengar to the Samaja-was unveiled by Titte Krishna Iyengar.

The programmes of the festival had to be rescheduled consequent on the death of Prime Minister Smt. Indira Gandhi.

#### Mysore Maharaja's Songs

Sri S. Krishnamurthi, grandson of Mysore Vasudevachar and retired Station Director, A. I. R. Bangalore, detailed the patronage extended to music by the Mysore Rulers. He spoke at length about the training in the lakshya of Karnatic music that the late Sri Jayachamaraja Wodeyar had under his grandfather. It was thus that Wodeyar became an eminent Vaggeyakara, whose style may be favourably compared with that of Dikshitar. Some songs in ragas like Nagadhwani, Swara Nandini, Hamsavinodini Nara-yana Desakshi, Doorvanki were very evocatively rendered by Vidwan R. K. Srikantan and Smt. Malathi Sharma and Ratnamala



Prakash. This was a very purposeful and effective programme.

The Valedictory function on 18th November was presided over by Dr. Jeevaraj Alva, Minister for Information and Publicity in the Karnataka Government. He conferred the title of 'Sangita Kala Ratna' on Vidwan M. S. Selvapillai Iyengar.

#### Chowdiah Memorial Cultural Festival

The fourth annual Chowdiah Memorial Cultural Festival spread over 9 days was inaugurated on the 15th November by Hon. Sri R. Venkataraman, vice-president of India with the typical flamboyance associated with this festival under the inspiration of Sri K. K. Murthi, President, Academy of Music. The national award for the best violinist went to Sri M. S. Gopalakrishnan and the State award for a percussionist to Sri K. S. Manjunatha (ghatam). The festival included vocal and instrumental music, drama and dance.

உ  
ஸ்ரீ ராமஜெயம்



## ஸத்குரு ஸ்ரீத்யாகப்ரஹ்மத்தின் 138-வது ஸம்வத்ஸரீக ஆராதன மஹோத்ஸவப் பத்திரிகை

பூலோகத்தில் நீர்வளமும் நிலவளமும் பொருந்திய சோழமண்டலத்தில் காவிரியின் உத்திர பாகத்தில் பூலோககலாசமேன்று வழங்கும் திருவையாறு என்ற பஞ்சாக்ஷேத்திரத்தில் ஸ்ரீ வால்மீகி முனிவரே ஸ்ரீத்யாகப்ரஹ்மமாக அவதரித்து ஸம்ஸ்த ஜீவகோடிகளும் ஸ்ரீ ராமமிருத்தத்தையுண்டு ஆனந்திக்கும் பொருட்டு ஸ்ரீராமச்சந்திர மூர்த்தியின் குணமிருத்ததை ஸங்கீதஸாகரமாக விளக்கி துரியாச்சிரமத்தை அடைந்து ஸித்தி அடைந்த ஸத்குரு ஸ்ரீத்யாகப்ரஹ்மத்திற்கு ஸமர்ப்பிக்கப்படும் ஆராதனம் நானது ரத்தாக்ஷி வருஷம் மார்ச்சு மாதம் 27-ம் தேதி (11-1-85) வெள்ளிக்கிழமை புஷ்யபுரண பஞ்சமியன்று வருகிறபடியால் அதை முன்னிட்டு நடத்துகின்ற உத்ஸவம் ஸ்ரீத்யாகப்ரஹ்மத்தின் பத்தியுள்ள வெளிக்கிளைகளை விதவித ஜனங்களால் விமர்சனயாய் அதிஷ்டான பூஜை, ஆராதனை, ஸந்தர்பணம் முதலான ஸகல வைபவங்களுடன் திருவையாற்றில் நடத்துகின்றபடியால் ஆஸ்திகபத்திரிகைகள் விட உத்ஸவத்திற்கு வந்திருந்து ஆனந்தித்து தங்களால் இயன்ற பொருள்கள் செய்து ஸத்குரு ஸ்ரீத்யாகப்ரஹ்மத்தி னுடைய கிருபைக்கும், ஸ்வாமிகளின் இவ்வுதேசமொன்று ஸ்ரீராமச்சந்திரனுடைய கிருபைக்கும் பாத்திரிகையால் ஸகல வெளியாக்கியங்களுடனும் அடையவேண்டுமாக்க் கேட்டுக்கொள்கிறோம்.

இங்ஙனம்,  
திருவையாறு பூஜை ஆராதனை, கைங்கர்யம் ஸத்குரு ஸ்ரீத்யாகப்ரஹ்ம ஆராதனை  
18-6-84 R. ராமமூர்த்தி அய்யர் மஹோத்ஸவ கைங்கர்யக் கமிட்டி

குறிப்பு: 10-1-85 வியாழக்கிழமை விடியற்காலை, கணபதி ஹோமம், தேவதாராயணம் உபசிஷ்ட பாராயணம் ஆரம்பம். தொடர்ந்து மகான் யாலா பூவகருந் ஏகாதிவிஹோமம். மாலை 6 மணிக்கு அர்த்தனை. 11-1-85 வெள்ளிக்கிழமை விடியற்காலை 4:00 முதல் 6:00 மணிக்கு புஷ்யபுரண பஞ்சமி உபசாரத்தி பூஜை. அதிஷ்டான பூஜை தொடங்கு காலை 9 மணி முதல் 12 மணி வரை ஆராதனை, சந்தார்பணம், மாலை ஆஞ்சலேய உற்சவம்.

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by

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என்னுடைய மாமாவைப் பற்றி எழுதுவதற்குக் கிடைத்த இந்த வாய்ப்பைக் கிடைத்தற்கரியதாகவும், பெருமைக்குரியதாகவும் கருதுகிறேன். நான் பிறந்த நான் முதல் அவர் இறைவனடி சேர்த்த நான் வரையிலான இருபத்து மூன்று வருடங்கள், எப்பொழுதும் அவர் கூடவே இருந்து, மருமானாக மட்டுமல்லாமல் சிஷ்யனாகவும், பத்தனாகவும், அவருக்குப் பணிவிடைகள் செய்யக் கொடுத்துவைத்ததைப் பெரும்பேராகக் கருதுகிறேன்.

மாமாவின்னுடைய குணச் சிறப்புகளைப்பற்றியும், சுடுகூணையற்ற சிசுமன போன்ற அவரது சங்கீதத்தைப் பற்றியும் கூற எனக்குத் தகுதியில்லை என்று உணர்கிறேன். இந்தியா, மற்றும் பல வெளிநாடுகளிலுமுள்ள அவரது லட்சக் கணக்கான ரசிகர்களும், அன்பர்களும், அவர்மேல் வைத்திருந்த அன்பும், மதிப்பும் அவரது சங்கீதச் சிறப்பிற்குக் கட்டியும் கூறுகின்றன.

நான் பிறந்து பதினேழு வருடங்கள் நாங்கள் மாயவரத்தில் இருந்தோம். என்னுடைய ஐந்தாவது வயதிலிருந்து மாயவரத்திற்குச் சுற்றுப்புறத்தில் நடந்த ஏராளமான மாமாவின் கச்சேரிகளுக்குச் சென்றிருக்கிறேன்; கச்சேரி கேட்பதற்காகவா, அல்லது பத்திரப்பது மைல்காரில் செல்வதற்காகவா என்பதை நான் சொல்லவேண்டியதில்லை என்று நினைக்கிறேன். பொரையாரில் நடந்த ஒரு பெரிய திருமணத்தில் மாமாவிற்கு ஸ்ரீ சௌதைய்யா, ஸ்ரீ பாலக்காடு மணி அய்யர், ஸ்ரீ பழனி அவர்கள் வாசித்து எனக்கு இன்னும் நன்றாக ஞாபகம் இருக்கின்றது. எனக்கு ஏழெட்டு வயது நான் அப்போது ஆயிரி ரத்திபாதினாக கச்சேரியென்றால் இப்படியல்லவா தோரணமாக இருக்கவேண்டும் என்று உணர்ந்தேன்.

மாமாவிற்கு கல்லாள், கிழமை, ராது, உலம், சுகாடி, வேளை, பெய்து, ராசி இவைகளிலெல்லாம் ரோம்ப நம்பிக்கை உண்டு. எந்த ஒரு காரியத்திற்கும் அவர் இவை எல்லாவற்றையும் பாப்பார். அவரே பஞ்சங்கத்தைப் பார்த்து. நான் எதற்கும் நிச்சயம் செய்யக்கூடிய தீர்மானம் பெற்றிருந்தால். எனக்கு ஒன்பது வயதாயிற்று நத்தோது ஒரு விஜயதசம் நான் சரளி வரிசை ஆரம்பித்தார். பாலபாடங்களான அவர் சொல்லத்தக்க அழகை அலாதி. சரளி, ஜண்டை, அலங்காரம் கீதா, வர்ணம் என்றுள்ள மக்களைச் சுளிப்பவர்களுக்குக் கூட அவற்றின்மேல் ஸ்ராவை விழும்படி அவர். அவற்றைக் கற்றுத்தரும் முறை இருக்கும்.

அவர் எனக்குச் சொல்லிக்கொடுத்த முதல் கீர்த்தனம் பின்னியார் உருப்படியான "கிரி ராஜஸூதரி". ஒவ்வொரு விஜயதாமியிலும் வீட்டில் எல்லோருக்கும் புதுப்பாட்டு ஆரம்பிப்பார். அவர் ஸாத்தித்தியத்தைச் சொல்லச் சொல்லாம் ஸ்வரப்படுத்தி ஸாத்தித்தியத்தை எழுதிக்கொள்ள வேண்டும். சில நுணுக்கமான இடங்களுக்குத் தானே ஸ்வரத்தைச் சொல்லுவார். ரோம்பப் பொறுமையாக புரியும்படியும், ரோம்பப் பொறுமையாகவும், தானே அனுபவித்தும், நான் முடிவதும் அவரிடம் பாடப் கேட்கமாட்டோம், பாடம் இவ்வளவு சிக்கிரம் முடி.

இன்றை என்று நான் நினைத்தேங்கும் முறையிலும் அவர் சொல்லிக்கொடுத்திருக்கிறார். சரளி முதல் அவர் கடைசியாக எனக்குச் சொல்லிக்கொடுத்த "ஸ்ட்ரெனோஸுக்" என்கிற ஜனரஞ்சனிக் கீர்த்தனை ஒருக அலாமிடம் நான் பாடல் கேட்டது என்ப பக்கமும் என்றும் என் பூர்வஜன் விசம்ப்பாஸல் ஏற்பட்டதென்றும் திடமாக நம்புகிறேன்.

ஒரே நாள்லேயே அது மிதச் சலபமான பாட்டாக இருந்தாலொழிய, முடிக்கீர்த்தனையைக் கற்றுத்தந்ததில்லை. ஒரு நாள் பல்லவி, மறுபாள் அறுபல்லவி, அதற்குத்தான் சரணம் என்று கற்றுத்தந்தவர். ஸரணத்திலுமோ சங்கதிகளோ சீரையையும் செட்டலையையும் இரத்தாது, இரண்டாய் பிரித்து அனாதையே இரண்டு நாட்கள் சொல்லித்தருவார். பாடம் சொல்லுமன், முன்னால் கற்றுத்தந்த உருப்படியைப் பாடச்சொல்லி தானும் கூடச் சேர்ந்து பாடுவார். அவர்குப் பாடமான சங்கீதத் திருமூர்த்திகளின் உருப்படிகள், மிழப்பாடல்கள், ஜாஷிகள்கள் வராளம் கண்ணிடெதிர்த்தவை. ரேடி யோவில் எந்த வல்லப்பாட்டு நடந்தாலும் கேட்பார். தான் கச்சேரிகளில் பாடாத சில கீர்த்தனங்களை ரேடி யோவில் பாடவது பாடினால் அதை ஞாபகப்படுத்திக்கொண்டு, உடனே எனக்கு அதை ஆர்வத்துடன் சொல்லிக்கொடுத்திருக்கிறார். நானும் என் பங்குக்கு "உனக்கு அந்த உருப்படி தெரியுமா? இந்தப் பாட்டு தெரியுமா?" என்று அன்புத் தொத்தரவு போடுது, பல பாட்டுக்களைக் கற்றிருக்கிறேன். அவருடைய ஞாபகச் சக்தி எவ்வளவு அழகானதுச் செய்யும். தான் எப்படி வருடங்களுக்கு முன்னால் பாடம் செய்த, ஆனால் அதற்குப்பேரம் பாடவே செய்யாத, ஒரு கீர்த்தனையை ஒரு ஸாத்தி தியாப் பிழைக்க இல்லாமல், ஒரு சங்கீதக் குழுவை இல்லாமல் ஞாபகத்திற்குக் கொண்டுவர அவரால் முடிந்தது.

ரோம்ப வேதாந்த பரமான கீர்த்தனைகளோ, வாழ்க்கை பாரமானது அரித்யம் சம்சாரக் கடலில் உழல்வது இய்யாதி விஷயங்களைக் கொண்ட பாடல்கள். மாமாவிற்கு அவ்வளவாகப் பிடிக்காது. இந்த மாதிரிக் கீர்த்தனைகள் அவருக்கு நிறையப் பாடம் உண்டு. ஆனால் கச்சேரிகளில் பாடியதில்லை. "நிதி சால ஸுகமா" என்ற ஒரு கல்யாணிராக த்பாகையர் கீர்த்தனையை அவர் பாடுவதில்லை; அவர் வேடிக்கையாக அதற்குக் காரணமும் சொல்லுவார், "செல்வத்திலே சுகம் என்ன இருக்கிறது என்று த்யாகராஜ ஸ்வாமி பாடலாம். அவர் மகான். அவருக்குச் சொல்லும். நாம் பாடிவிட்டுப் பணத்தைக் காணே கையிலே வாங்கவேண்டியா கிறது. "நிதி சால ஸுகமா" என்று பாடிவிட்டுக் கைகளிலே காசு வாங்குவது பெரிய லாம்பத்தனம் இல்லையா" என்று சொல்லச் சிரிப்பார். இதேபோல் "கேலு பைத்தம்மீ" என்று ஆரம்பிக்கும் வேலு குப்பிராக் கீர்த்தனையையும் பாடியதில்லை. "வகச்சிரகங்கன்தான் நம்மை நடத்திச் செல்லுகின்றன என்நிற நம் பிக்கை உள்ள நான் க்ரஹச்சுந்தையை சக்தி என்ன செய்யும் என்று பாடுவதெப்படி?" என்று இப்படி ரசமாகக் காரணங்கள் சொல்லுவார். மற்றும் ரக்தி இல்லாத ராகங்கள் அவருக்குப் பிடிக்காது.

சங்கீதம் என்பது ஜனங்களுடைய மிழ்ச்சிக்காகவே ஏற்பட்டதாகையால், சந்தோஷபரமான ராகங்களையும், மங்களகரமான வார்த்தைகளைக் கொண்ட கீர்த்தனைகளையும் பாட்டுவோனும் என்நிற நிவரமான உறுதியான கொள்கையை கொண்டிருந்தார். ஒவ்வொரு கச்சேரி யிலேயும் அன்றைய நவாத்திர கீர்த்தனையைப் பாடும் வழக்கத்தைக் கொண்டு வந்தார். விட்டிலும், தினம் காலை ஸ்ரீராமன் செய்துவட்டுப் பூஜையாவதில் அன்றைய கீர்த்தனையை நாட்வதற்குப் பாடிவந்தார். நிஷிதரின் நவாவர்ணக்

கீர்த்தனைகளைப் பிரசாரம் செய்த பெருமை மாமாவாக்கு நிறைய உண்டு.

பாடியவற்றையே பாடுகிறார் என்ற பொதுவான ஒரு கருத்து எப்போதும் மாமாவைப்பற்றி இருந்தது. தான் பாடிப் பாடி மேருகு ஏறின் கீர்த்தனைகளைப் பாடும்போதுதான் புதிது புதிதாக அழகு கள் செய்ய முடியும். ஜனங்களுக்கும், ஒரு புது உற்சாகமும் மகிழ்ச்சியும் ஏற்படுகிறது என்று அவர் நினைத்தார். "கரஹரப் ரியாவில் நிறைய உருப்படிகள் எனக்குத் தெரிந்துங்கூட, நான் 'சக்கனி ராஜா' நிதம் பத் திருப்பப் பாடக் காரணம், அது ஜனங்களுக்குப் பிரியமான கீர்த்தனை என்பதாலும், அது ராசிக் கிட்டி எப்போதுவந்தான்" என்று சொல்லுவார். ராசி என்று தான் தெரிந்துவைத்திருக்கின்ற ராகங்களும், கீர்த்தனைகளும், தான் வழக்கமாகப் பாடிவந்தார். "சின்ன வயதில் அப்பாவுடைய ராகங்கள் பாடிக்கொண்டிருந்தேன். தோடி, கல்யாணி, தாமபோதி, சங்கராபரணம் பைரவி என்ற பெரிய ராகங்களை வழக்கமாக நான் பாட ஆரம்பித்த பிரகுதான் எனக்கு எல்லாவைத் தென்கரியங்களும் ஏற்பட்டன" என்று கூறுவார்.

மாமா ராகங்களை வெட்டி வெட்டிப் பாடுகிறார் என்று சிலர் சொன்னதற்கும்கூட அவர் சரியான பதில் வைத்திருந்தார். "ராகத்தைத் தொட்டுச்சியாக மூச்சு விடாமல் பாடியால் ச்சுது சேர்த்து பாட்டுறயா என்று கவனிப்பதற்கே வாப்பரிவாயால் போய்விடும். அங்கங்கே கிறத்திப்பாடும் போது ச்சுதுதியைப் கவனிக்க முடியும். ஒரு நிதானம் ஏற்படுவதால் ராகத்தின் ஒவ்வொரு அசையம் குறையும்கூட, கீனிலும் பூரணத்துவம் பெறும்" என்பார்.

ஒவ்வொரு விஷயத்தையும் மிகவும் ரமையப் பேசுவார். தன்னுடைய, பல் பிரயாண அனுபவங்களை மிகவும் கவனப்படுத்திச் சொல்லுவார். பேச்சிலேயே ஒரு

ஆழமும் துடிப்பும் உணர்ச்சி வேகமும் உண்டு. ஒருவரைப் பற்றியும், மதிப்பும் குறைவாகப் பேசி நான் கேட்டதில்லை. எல்லோரிடமும் அன்பும் மதிப்பும் வைத்திருந்தார். அவரிடமும் எல்லோரும் சமமாய் அன்பும் மதிப்பும் மரியாதையும் வைத்திருந்தனர். "அஜாத சக்தி" "விஸ்வப்ரேமை" என்ற சொற்களுக்குக்கெல்லாம் இலக்கணமாகத் தந்தித்தவர்.

பெரியவர்களிடத்திலே அவருக்குத் மரியாதை எங்குமே தான் பாடியதில்லை. தனக்குப் பாலபாடம் சொன்னக் கொடுத்த மதுரை ஸ்ரீ ராஜம் பாகவதர், ஸ்ரீ முத்தையா பாகவதர், ஸ்ரீ அய்யங்கு, ஸ்ரீ மஹாராஜபுரம், ஸ்ரீ ராஜரத்தினம் பிள்ளை, வீணை தனம்மாள், பல்லடம் ஸத்திரவாஸ், பாபநாசத்திலுள், காரைக்குடி சாமபிசுவமய, கயாலம் பிள்ளை மற்றும் பல பெரியவர்களிடத்தில் ரொம்ப மதிப்பு வைத்திருந்தார். "கேட்கு ஒரு அய்யங்கார். சொல்லுக்கு ஒரு மஹாராஜபுரம், அகாரமானது, ஸ்ரீ ராஜரத்தினம்" என்று சொல்லும் சொல்லுவார். தான் அவர்மேல் மிகுந்த மழவரையனேத்தல் ஸ்ரீ சுப்பிராம பாகவதர் வாழி என்று படிக்கச் சொல்லும் போது, "சுப்பிராம பாகவதர் வாழி" சீர்த்தனையை நினைவடிவாகக் கொடுப்பதற்காக ஆரம்பிப்பதற்குள்ளேயே "பை" இடையாக மெரிமடிக் பாடுவார் என்ற தான். ரோம்ப அனுபவித்து என்னக்குப் பாடிக்காண்பிட்டுக்கிறார். தான் பதைய கைத்தின் இப்பெரிவானவை எண்ணிக்கோடுகளைக் கீழ்ப்பாடுவதற்கும் இவர்களைப் பற்றியும் ரசமாகவும் அழகாகவும் பேசுவார். "சுக்கனியாபொலி இவர்கள் எல்லோரும் மஹாராஜா கள்தான்" என்று மகிழ்மலம் பூக்கி, இப்பெரிவானவை உன்னதங்களையும் தன்னுள்ளே வைக்கிறதற்காகவே அவை போலிஸ் போது எவ்வளவு சிறந்த அடக்கம் என்று வியப்பும் பெருமையும் கலந்த உணர்ச்சிகளுக்குள்ளாகியிருக்கிறேன்.

தன் கச்சேரிகளுக்குப் பக்கவாத்தியம் வாசித்தவர்களை நிறைய வாசிக்கச் செய்து உற்சாகமும் ஊக்கமும் ஊட்டி வந்தார். பக்கவாத்தியங்களுக்குச் சம அந்தஸ்தும் கௌரவமும் மேடையிலே அளித்து வந்தார்.

பாடும்போது கடைபிடிக்க வேண்டிய முறைகளைப்பற்றிப் பல தடவைகள் கூறியிருக்கிறார். “நிமிர்ந்து உட்கார்ந்து பாடவேண்டும். ஜனங்களைப் பார்த்துக் கொண்டு, சிரித்த முகத்தோடு பாடவேண்டும். முகம் கோணக்கூடாது. உடம்பை வகிர்மாட ஆட்டக்கூடாது. ஸாஹித்தியத்தைப் பிழைல்லாமல் அழுத்தித் திருத்தமாக உச்சரிக்கவேண்டும். ஸ்வரங்களை அவற்றிற்குரிய அசைவுகளுடன் பிடிக்கவேண்டும். தமரா சருதி என்றாக சேர்க்கிடுங்குதா என்று தவனித்துவிட்டுத் தான் பாடவேண்டும். சிறிது கலைந்து இந்நதாலும் சரி பாட்டை நிறுத்திவிட்டு நன்கு சருதி சேர்த்துக்கொண்ட பின் தான் பாடவேண்டும்” என்று சொல்லுவார். கச்சேரி டேம்பிவாடும் ரோம்ப அருமைமாக நடந்துகொண்டிருக்கும் போதே தமரா சிறிதளவு கலைந்திருந்தால்கூட பாட்டை நிறுத்தி டேம்போ குறைகிறதே என்ற கலை சிறிது கூட இல்லாமல் தம்பா சரியாகச் சேர்க்கச் சொல்லுவார். சருதி கத்தத்திற்கு முதல் முக்கியத்துவம் கொடுத்தார்.

ஆதார ஷட்ஜமத்தையும், பஞ்சமத்தையும் கண்டு பிடித்துக்கொண்டதான் ஒவ்வொரு ராகத்தையும் கீர்த்தனையையும் பாடவேண்டும் என்று சொல்லுவார். சுறுசுறுப்பாக பாடவேண்டும் என்ற கொள்கை உடையவர். மந்தகதியிலோ, ரோம்பச் சவுக்கமாகவோ எங்கோ எண்ணம் மறைமெய்மிருது என்மிரு நிலையிலோ பாடினால் அவருக்குப் பிடிக்காது. மத்யமகால கடைபிடிக்க வேண்டிய ராத்தைய ஆரம்பித்துப் பாடவேண்டும் என்ற எண்

ணங்கொண்டவர். அநேகமாக முதலில் பாடும் ராகம் பஞ்சமம் உள்வதாக இருக்கவேண்டும் என்று நினைப்பவர். இதனாலேயே அவர் ஆபோதி, ஸ்ரீரஞ்சனி, ஹிந்தோனம் போன்ற பஞ்சமமற்ற ராகங்களை முன்னால் பாடுவது ரோம்ப அபூர்வம். மாமா ஸ்வரம் பாடும்போது ஒற்றை ஸ்வரங்களாக அடுக்கிக்கொண்டு போகும் அந்த அழகை விவரிக்கச் சொற்றான் இல்லை. ஒரு தடவைகூட அவர் லயக் கணக்குகள் செய்து ஸ்வரக்கோவைகள் பாடி நான் கேட்டதில்லை. “தந்தினை தேராம்” கோவைகள் எல்லாம் சங்கேத்தின் ரஸானுபவத்தைக் குறைத்துவிடும் என்பது அவரது அபிப்பிராயம். செளக்கியமான இரண்டுனைப் பல்லவிகள் பாடவேண்டும் என்று சொல்லுவார். முடிந்தால் நான்குனைப் பல்லவிகள் பாடுவது சிறப்பாக இருக்கும் என்று சொல்லுவார்.

சருதி அதிகம் வைத்துக்கொண்டு கத்திப் பாடுவது அவருக்குப் பிடிக்காது. மென்மையாகவும் நயமாகவும், குதியாகவும், நாமே நாம் பாடுவதை உணர்ந்து ரசித்துப் பாடவேண்டும் என்று சொல்லுவார். பத்தி சிரத்தையுடனும் பயங்கலந்த மரியாதையுடனும் பாடவேண்டும் என்று சொல்லியிருக்கிறார். ஒவ்வொரு நாட் கிழமைகளிலும் அந்தந்த நாட்களுக்குப் பொருத்தமான உருப்படிக்கை வீட்டில் உள்ள எல்லோருடனும் சேர்ந்து, பூஜையறையில் பாட அவர் தவறியதேயில்லை.

ராகம் பாடும்போது தாரஸ்தாயி சஞ்சாரங்கள் பாடிவிட்டு, மத்யஸ்தாயி சஞ்சாரங்களும் நிறையப் பாடவேண்டும் என்று சொல்லுவார். தம் பாட்டைக் கேட்கும் ஜனங்களுக்கு மதிப்புக்கொடுக்கவேண்டும் என்று நினைத்தவர். ஒவ்வொரு உற்சவக் கச்சேரியிலும் நிறைய ரேரம் பாடிய பிறகும்கூட ஜனங்களின் திருப்திக்காக அவர் “எப்போது வருவாரோ” “ஆடு”

வோமே” “மாயே” “நோட்” “கந்தன் கருணை” “காவாவா” உருப்படிக்கைக் கொஞ்சங்கூட சலிப்போ, கணக்கமோயின்றி, ஒரு புது உற்சாகத்தோடும், தெம்போடும் பாடியதைப் பற்றிப் பக்கம் பக்கமாக எழுதலாம். ஒவ்வொரு கச்சேரியிலேயும் தன் குருநாதரான முத்தையா பாகவதர் கீர்த்தனை ஒன்றாவது பாடுவார்.

அவர் செய்த கச்சேரிகள் எண்ணிலடங்காதவை. இந்தியாவின் ஒவ்வொரு ஈடத்திற்கும் சென்றுள்ளார். தமிழ்நாட்டின் மூல முடுக்கிலுள்ள கிராமங்கள் அவ்வளவிலும் கச்சேரி செய்துள்ளார். அவர் பாடாத உற்சவங்கள் கோயில்களில்லையென்றே சொல்லலாம். “காணக்கண் கோடி” கார்போதி கீர்த்தனையில் “மாணிக்கம் வைரம்” ஸ்ரீ ஸுப்ரமணிய நமஸ்தேயில் “வாலவாதி” “மாஜாஜனி” யில் “ராஜ ராஜவர” “ஸரஸ் ஸாமதாஜி” யில் “ஹிதவு மால” “எந்த வேடுகோ” வில் “சிற்த தீர்க்கட்” “சக்களிராஜவீல்” “கண்டிடி சுந்தர” “மீனாகுடி முதம் தேவநி”யில் “மதுராபுரி நிலையே” இப்படிச் சொல்லிக்கொண்டே போகலாம். இந்த இடங்களில் ரோம்ப ப அனுபாசமாக நியைல் செய்து அவர் ஸ்வரம் பாடும் நேரத்தையப்பற்றி எவ்வளவு வேண்டுமானாலும் சொல்லலாம். மேல் ஷட்ஜமத்திலும் அந்தரகாரத்தாரத்திலும் துல்லியமாக அவர் வண்டுகள் நீங்காமல் போல, பம்பரம் உறங்குவதுபோல கேட்கும் எவரும் ஆச்சரியமுறுவண்ணம் நிறைய நேரம் நிற்கும்போது புல்லரிக்கும் உணர்ச்சிகள் எனக்கேற்பட்டதுண்டு. அந்த அனுபவத்தை விவரிக்க வார்த்தைகள் இல்லை.

ஒருநாள் கூட ரேடியோவில் ஆங்கிலம் தமிழ் செய்தியறிக்கைகளை அவர் கேட்காமல் இருந்ததில்லை. அவர் “ரேடியோவை” என்று சொன்னால் நாங்கள் மனசைப்பகட்டப் பாரக்காமல் ரேடியோவை நிறுப்பி

வோம். ஒரு வினாடிக்கூட தவறாமல் அது சரியான செய்தியறிக்கை நேரமாக இருக்கும். “ஹிந்து” “தினமணி” தினமும் படித்துக் கேட்காமல் இருந்ததில்லை. வானிலை விவரங்களை அறக்குத் தவறாமல் படிக்கவேண்டும். அரசியலில் ரோம்ப ஆர்வம் கொண்டவராக இருந்தார். “ரயில்வே கைட்” விவரங்கள் அவ்வளவும் அவருக்கு அத்துப்படி. எந்த வண்டி எப்போது கிளம்பும், வரும் எந்தெந்த இடத்தில் எவ்வளவு நேரம் நிற்கும், ஒவ்வொரு வண்டியிலும் “பஸ்டிகிளாஸ் போகிகள்” எவ்வளவு இத்தாயி விவரங்கள் அவ்வளவும் அவருக்கு மனப்பாடமாக இருந்தது. ஜார்ஜ் பெர்னாட்ஷாவின் எழுத்திலும், கேஸியிலும், கிண்டலிலும் ஒரு தனி ஈடுபாடு வைத்திருந்தார். சிறுவயதில் தான் கன்னிமரர தூல் கிளயத்திற்கு, வாரம் ஒரு முறை சென்று ஆங்கில சஞ்சிகைகளிலும் இலக்கிய ஏடுகளும் படித்து விட்டு வந்ததைப்பற்றியும் தான் பார்த்த சார்லி சாப்ளின் படங்களைப் பற்றியும் எனக்குச் சொல்லியிருக்கிறார். ரோம்ப அதிகம் படித்திருக்கவிட்டாலும் ஆங்கிலத்தில் அபார ஞானம் படைத்தவர். அம்மொழியில் ரோம்ப மதிப்பு வைத்தவர். நிறைந்த கல்வியுடைய சட்ட அறிவுடைய ரோம்ப மதிப்பு வைத்திருந்தபடியால் என்னையும் சட்டம் படிக்கச் செய்தார்.

காப்பி, குரல் வளமைத் தல்லது என்ற எண்ணம் மாமாகுக்கு உண்டு. சமையலில் ரோம்ப ருசி தெரிந்தவர். ஆனால் ரோம்ப மிதமாகத்தான் எதைதும் சாப்பிடுவார். சமையல் பக்குவங்கள் ரோம்ப தெரிந்தவர். கமாரானவற்றை ஒருவரும் சாப்பிடக்கூடாது என்ற எண்ணம் கொண்டவர். எல்லாமே ஒல்த்தியாக அவர் வாழ்ந்ததில் “அர்த்தக” இருக்கவேண்டும் என்ற கருத்து உள்ளவர். தூய வெள்ளைக் கத்தி அவருக்கு

ரொம்பப் பிடித்தது. ஒரு விலையுயர்ந்த  
“ரோலெக்ஸ்” கடிகாரத்தை ரொம்ப  
வெும்பிக் கடிகார்கொண்டிருந்தார்.

அறிவும். அடக்கமும் உண்மையும், மென்மையும், அமைதியும், ஞானமும், சீலமும். ஒழுக்கமும், தண்ணியமும், அந்த ரங்க சத்தியும் ஒருங்கேகோண்ட அவரது சிறந்த பண்புகளும், ரொம்பச் சிறந்த புத்தி கூடமையும் எதிலேயும் பொறுமையும் நீதானையும், அவரை ஒரு நீரைகுட மடக்கினா.

எதற்கும், பயமோ, பிதியோ, கவலை யோ, பதட்டமோ அவர் அடைந்து நான் பாத்ததில்லை. "துணிவே துணைவன்" என்பதே அவரது சித்தாந்தம். நம்பத்தி னாலு வருடங்கள், ஒருவரும், ஒரு குறை கூடக் காணமுடியாத முறையில் தொழிலு

நடத்தினார். தன் தொழிலில் ஒரு பெரு மிதமும் அசைக்க முடியாத நம்பிக்கையும் கொண்டவர். பழைமைக்கும், புதுமைக் கும் ஓர் இணைப்புச் சங்கிலியாக விளங் கினார்.

ஒரு மிகச் சிறந்த மனிதர். ஒரு மிகச் சிறந்த சங்கீதவித்வான். ஒரு மிகச் சிறந்த மனிதாபிமானி. நாத்ததினிலே தானும் தினேத்து, மற்றவர்களுடும் தினேக்கச் செய்து ஒரு மிகச்சிறந்த நாதயோகி. ஒரு மிச்சிறந்த ரசிகர் உலகினுக்கே ஓர் எடுத்துக்காட்டாகச் சீரும் சிறப்பும் பெற்று விளங்கிய ஒரு மிகச்சிறந்த கணவான். என்னுடைய பெறுதற்கரிய மாமா என்பதில், நான் தனிப் பெருமை கொள்வதில் தவறாதுமில்லை என்றே நினைக்கின்றேன். (With acknowledgments to the Mysalope Fine Arts Society).



Indian Fine Art Society's 52nd Conference  
Presidential address of Sri Umayalpuram K. Sivaraman

இந்தியன் பைன் ஆர்ட்ஸ் சொலைஷியின் 52-ம் ஆண்டு இளைப்பேரு விழா வீதிக்குத் துவக்கிவைத்த சங்கீத நாடக அகாடமி தலைவர் பாக்டர் திரு. வி. கே. நாராயண மேனன் அவர்களுக்கும், இங்கு கூடியிருக்கும் கலைஞர்களுக்கும், கலை அன்பர்களுக்கும், அன்போடு என்னைப் பாராட்டிப் பேசிய கலைஞர்களுக்கும் முதலில் என் அன்பு கலந்த வணக்கங்களைத் தெரிவித்துக் கொள்கிறேன். இவ்வாண்டின் தலைமையப் பொறுப்பையும், சங்கீத கலா சிகரமணி என்ற பெருமை வாய்ந்த விருதையும் எனக்கு வழங்கியுள்ள இச் சங்கத்தின் தலைவர் திரு. எம்.பெருமாணார் செட்டியார் அவர்களுக்கும், இச் சங்கத்தின் நிர்வாக உறுப்பினர்களுக்கும் என் உளமார்த்த நலியத்தைத் தெரிவித்துக் கொள்கிறேன். மிருதங்கக் கலைஞராயின என்னை இந்த ஆண்டு விழா விருத்தத் தலைமை தாங்க ஏற்படு செய்ததில், நெய்விசுமை மிருதங்கக் கலையையும் அணித்து மிருதங்கக் கலைஞர்களையும் இந்தியன் பைன் ஆர்ட்ஸ் சொலைஷி கொள்வீதத்தாக மனமாரக் கருதுகிறேன். இவ் விழாவின் மிகச் சிறப்பாக நடத்திக் கொடுக்க வேண்டுகின்ற கலைஞர்களையும் கலை அன்பர்களையும் தாம்மையுடன் கேட்டுக்கொள்கிறேன்.

களாலும் போஷித்த காரணத்தினால், கலைகள் நாளுக்கு நாள் வளர்ந்துகொண்டு இருக்கின்றன. கலைகள் வளர வளரக் கலைஞர்கள் வளருகின்றார்கள். புதிய கலைஞர்கள் உருவாக்கப்படுகின்றார்கள்....

மரபு தழுவிய கலை

ஆதி அந்தம் இல்லாத ஆண்டவராய்  
போலவே இந்த மிருதங்கம் கலையும்  
தொன்மை வாய்ந்தது. பகவான் கடராஜ  
னுடைய ஆளத்தக் கூத்திரங்கம், சத்திய  
கால நடனத்திரத்தும் முரணாய் புகத்தி  
பகவான், ஸ்ரீமகாவின்னு மிருதங்கம்  
வாசித்தார்கள் என்று புராணங்கள்  
கூறும்போது மிருதங்க வாத்தியத்தின்  
பழமை தெளிவாக விளக்குவது.  
மேலும் வரகவிஞர் வால்மீகி, காளி  
தாலன், சங்கீத சாத்திரங்கள் படைத்த  
மாகன் னாயிவ் பரதர், கந்திரிசுவரர்,  
சார்ங்கதேவர், சமயக்குரவாகளால்  
வர், இளங்கோ அழகன் முதல், பட்டர்  
சி. வி. ராமன் வரையிலு் இந்த வாத்தி  
யத்தை மிகச் சிறப்பாகக் கூறுபுள்ளதை  
நோக்குங்கால், உலகில் உள்ள தான்  
வாத்தியங்கள் அந்தத்தைக் காட்டும்,  
மிருதங்கம் மிகச் சிறந்தது என அறிய  
லாம்.

இத்தியாவில் உள்ள கலைகள் அலைத்  
தும் மிகப் பழமையானவை. மாது முன்  
பெண்கள் அரும்பாடுபட்டுக் கலைகளையும்  
அதன் சாத்திரங்களையும் நவீனரின்  
வாய்விடவும் நிதர்சனமான கலைநிகழ்ச்சி

சங்கரனாம் எனவும் தாளத்தைப்  
புதிதாக்கக் கண்டித்து அதன் வலி  
சுரையும் வலிமையும் அமைத்தவன்  
ஆதலின் "புத்த வல்லாசப் பிரஹ்மணம்"  
என்பதில் அப்பா மாஸ்த்துப் பல்லவ அரசு

சன் மகேந்திரவர்மனுக்கு சங்கீர்ண ஜாதி என்ற சிறப்புப் பெயர் ஏற்பட்டதைக் குறிக்கின்ற கல்வெட்டுகள் திருச்சியிலும், பல்லாவரத்திலும் காணப்படுகிறது....

ஆயிரத்து எண்ணூறு ஆண்டுகளுக்கு முன்பு எழுதப்பட்ட காப்பியங்களுள் ஒன்று சிலப்பதிகாரத்தில் இளங்கோ அடிகள் மது இசையின் சிறப்பைப் பற்றி விரிவாகக் கூறியுள்ளதிலிருந்து, அக்காலத்திலேயே எந் அளவிற்கு மது இசைக் கலை மூன்றேற்றம் அடைந்து இருந்தது என்பது புரிகிறது.

டாக்டர் சி.வி.ராமன் அவர்கள் மிகுந்தகத்தைப் பற்றிய தனது ஆய்வுக் கட்டுரையில் இந்த வாதத்தின் அமைப்பு, ஒலி வெளிப்பாடு இவைகளைப் பற்றி விரிவாகக் கூறிவிட்டு, முடிவாக இது ஒரு Musical Instrument என்ற சிறப்பினைப் பற்றியும் பாராட்டி இருக்கிறார் என்பது இங்கே குறிப்பிடத்தக்கது. மிகுந்தகத்தின் மரபு, அமைப்பு, வாசிக்கும் முறைகள் மற்றும் அதன் தொடர்பான செய்திகள் இவைகளைப்பற்றிக் கடந்த பதினாறு ஆண்டுகளுக்கும் மேலாக நான் பல இடங்களில் உரை நிகழ்த்தியும் வாசித்துக் காண்பீதும் (Lecture demonstrations) வருகின்றேன். எனக்குக் கிடைத்த இத்தகைய அரிய சந்தர்ப்பங்களில், இவ்வாதத்தினை Mrudangam is a queen of melody; A King of percussion என்று குறிப்பிட்டு வருகின்றேன்....

கரகாடக இசை, மெல்லிசை, பஜனை, ஹரிசுதை, பரத நாட்டியம், தெருக்கூத்து போன்ற பல இசை நிகழ்ச்சிகளில் மிகுந்த வாதத்திம் இன்றியமையாததாக உள்ளது. இதன் முக்கிய காரணம் இந்த வாதத்தியம் ஸ்ருதியோடு இரண்டறக் கலக்

கும் தன்மை கொண்டது என்பதாம். பாட்டிற்குப் போஷாக்குடனும், அது சரணையுடனும் வாசிப்பது பாட்டில் ஆங்காங்கு உள்ள இடைவெளிகளைச் சொற்கட்டுகளால் இட்டு நிரப்புவது, இசைப்பவர்களுக்கும், ஒரே நேரத்தில் உற்சாகத்தையும் பரபரப்பையும் உண்டாக்கும் வகை பில் வாசிப்பது, தனியாகவோ அல்லது பிரதானவாதத்தியக் கலைஞர்களுடனோ சரமான தனி ஆவர்த்தனம் இசைப்பது, அதே சமயத்தில் தன்னுடைய தனித் தன்மையையும், பாணியையும் நிலைநாட்டுவது ஆகிய இவைகள் எல்லாம் மிகுந்தக் கலைஞர்கள் பேண வேண்டிய தலையாய கடமைகளாகும்.

மன ஈடுபாட்டின் அவசியம்

இசை நிகழ்ச்சிகளைக் கேட்கும் இரசிகர்கள் அதில் பங்குபெறும் கலைஞர்கள் அனைவரையும் செவியாராகக் கேட்டுத் திரு வேண்டும் என்ற ஆர்வத்தில் தான் புறநோக்கு வருகிறார்கள் அதேபோல் இசை அன்பர்களின் எதிர்பார்ப்புகளுக்குக் கொஞ்சமும் குறைவின்றி மது கலைஞர்களும் இசை அமுதத்தை நிகழ்ச்சிகளில் அளித்து வருகிறார்கள். கலையால் ரசனையும் ரசனையால் கலையும் ஒன்றுக் கொன்று துணையாக இசையின் மதிப்பை வளர்த்து வருகின்றது என்பது இதன் மூலம் தெரிகிறது.... மன ஈடுபாடு என்ற இந்த முக்யமான அம்சத்தை மேலும் மேலும் வளரச் செய்து, இசை நிகழ்ச்சிகளில் நடைமுறைக்குக் கொண்டு வந்தால் கலைஞர்களுக்கும் இரசிகர்களுக்கும் உள்ள இணைப்பு (Rapport) இன்னும் வலிவு பெறும் என்பதை நான் இங்கே பணிவோடு நினைவுறுத்தக் கடமைப்பட்டுள்ளேன்.

ராகம் தானம் பல்லவி

தெய்வீகமான மது இசைக் கலையின் நுணுக்கங்களைப் பாதுகாப்பது, அந்த நுணுக்கங்களை அறிந்த கலைஞர்களை ஆதரிப்பதன் மூலம் அவைகள் அரியாமல் மேலும் வளரச் செய்வது என்பதெல்லாம் இசையைப் பேணக் கூடிய பெரியோர்களின் கருத்தாகும்.... மது இசையில் உள்ள பழமையை நாம் அரியாமல் காக்க வேண்டும் என்பது என்னுடைய அவா. இந்தக் கருத்தை நான் இங்கே வலியுறுத்திச் செல்வதின் காரணம் இசை நிகழ்ச்சிகளில் சிறந்து விளங்குகின்ற ராகம், தானம், பல்லவி என்ற அம்சம் தற்போது ஓரளவு வழக்கத்தில் இருந்தாலும், அதற்குத் தரவேண்டிய போதுமான கால அளவு மேடைகளில் கிடைக்காததால் அது முழுமையான அளவில் வெளிப்படாமல் இருந்து வருகின்றது. இதற்கான முக்கியக் காரணம் பொதுவாகத் தற்போதுள்ள இசை நிகழ்ச்சிகளின் மொத்த நேரமே 2½ வது 2 மணி நேரமாகச் சுருங்கிவிட்டது என்பதாம். 4 அல்லது 5 மணி நேரமாக அந்தக் காலத்தில் நிகழ்ந்து வந்த இசை நிகழ்ச்சிகளோடு ஒப்பிட்டுப் பார்க்கும் போது இது மிகவும்குறைந்த அவகாசமே ஆகும்.... இது இப்படியே நடிக்குமானால், அரிய பொக்கிஷமான ராகம், தானம், பல்லவி என்பது Lecture Demonstration என்ற அளவில் மட்டுமே எதிர் காலத்தில் கேட்கக்கூடிய நிலை ஏற்படுவீரும். இதன் விளைவாகச் சாதாரணமாக வழக்கத்தில் இருந்து வரும் காதுகளைப் பல்லவிச், நடைப்பல்லவிகள், எத்துக்கடைப்பல்லவிகள் போன்றவைகள் எல்லாம் மறைந்து போய்விடுமோ என்ற அச்சம் ஏற்படுகின்றது. இந்த நிலையை மாற்றி, மறுபடியும் ராகம், தானம், பல்லவி வழக்கத்தை நடைமுறையில் பிரபலப்படுத்த வேண்டிய உதவிகளைப் புரியுமாறு கலைஞர்களை

யும், கலை அன்பர்களையும் நான் இந்த அரிய சந்தர்ப்பத்தில் பணிவோடு கேட்டுக் கொள்ளின்றேன்.

புதுமைக்கு வரவேற்பு

ஆன்மாவை உய்யவைப்பதற்கும், ஆத்ம சுத்தி ஏற்படுவதற்கும் கூட இசைக்கலை வழிகாட்டும் என்பது பெரியோர்களின் கருத்து. இப்படிப்பட்ட அரிய கலையை, வீரஞானரீதியில் பாக்கக் கூடிய அறிஞர்களே கண்டு வியந்து பாராட்டக்கூடிய அளவில் மது முன்னோர்கள் சட்ட திட்டங்கள் போட்டு, அற்புதமாக உருவாக்கித் தந்துள்ளார்கள். ராகங்களின் வகைகள், தாளங்களின் வேறுபாடுகள், 22 சுருதிகளின் அமைப்பு, ராகம், ராதத்தின் ரூபம், பயன்கள், இசைக் கருவிகளின் அமைப்புகள், அளவுகள் என்று இன்னும் எத்துனையோ அரிய விவரங்களை மது முன்னோர்கள் வடித்துத் தந்துள்ளார்கள்... வழிவழியாக வந்த இந்த மரபைச் சாப்பதன் மூலமாக மட்டுமே நாம் மது இசைக் கலையை வளர்க்க முடியாது. புதிய முயற்சிகள் வரும்போது, அதைச் சரியான முறையில் சீர்தூக்கிப் பார்க்கு வரவேற்கக்கூடிய மனப்பக்குவம் நமக்கு இருந்தால்தான் தடைகள் இன்றி மது கலை வளர்வதற்கு அது வழி செய்யும்.

சில வருடங்களுக்கு முன்பு நடந்த என்னுடைய Fibre-glass Mrudangam Lecture Demonstration போது மகாகவி காளிதாசுவின் புகழ்பெற்ற ஒரு ஸ்லோகத்தை நான் பிழைகளாகக் கூறினேன்.

அதாவது, பழமை என்பதால் மட்டுமே ஒன்று சிர்க்காக இருக்கவேண்டும் என்பதில்லை. அதேபோலப் புதுமை

என்பதால் மட்டுமே ஒன்று குறையுடையதாக இருக்கவேண்டிய அவசியம் இல்லை. இரண்டிலும் உள்ள சிறந்த அம்சங்களை இணைத்து வளர்ச்சிபடுத்த அறிவாளிகள் கூறும் வழியாகும்.....

#### ஜுகல்பந்தி

சில வருடங்களாகக் கர்நாடக இசை வல்லுனர்களும், ஸ்விட்சுஸ்தானிக் கலைஞர்களும் சேர்ந்து “ஜுகல்பந்தி” என்ற கலை நிகழ்ச்சியை இந்தியாவின் பல பாகங்களிலும், வெளிநாடுகளிலும் நடத்தி வருகின்றார்கள். எண்ணிப் பார்த்தால் தேசிய ஒருமைப்பாட்டிற்குக்கூட (National Integration) இது மிகுந்த துணையாகும் என்ற நான் நம்புகின்றேன். கிட்டத்தட்ட 30 ஜுகல்பந்தி நிகழ்ச்சிகளில் கலந்து கொண்ட என் அனுபவத்தை வைத்துப் பாரக்கும்போது, இருதரப்பட்ட கலைஞர்களும் தங்களுக்கு ஒய்வு கிடைக்கும் போது, சேர்ந்து அமர்ந்து கொண்டு, பிரபலமான ராகங்களிலும், தாளங்களிலும் சாதகம் செய்து புதிய முறைகளாக கையாண்டால், இந்த “ஜுகல்பந்தி” போன்ற நிகழ்ச்சிகள் மேலும் சுவைகூட்டும் வகையில் அமையும் என்பதில் சந்தேகமில்லை.

#### அனுபவமே வளர்ச்சிக்கு தடை

அனுபவத்தை எணியாக்கிக்கொண்டு முன்னேற்றிச் செயலாற்றும் தன்மையே நமது வாழ்க்கையில் வெற்றிக் காளாக பாதையை அமைக்கின்றது என்பது எல்லோரும் ஏற்றின்ற கருத்து.....இந்த அடிப்படையில் கருத்தினை மனத்தில் பதிய வைத்துக்கொண்டு, வளரும் இனிய தலைமுறையினர், வாழ்க்கையிலும், இசைத் துறையிலும் முன்னேற்றம் அடைந்த பெரிய கலைஞர்களின் அனுபவங்களையும், நுணுக்கங்களையும் சரிவரத் தெரிந்து கொண்டு, அவற்றைத் தன் வசமாக்கிக்கொண்டு

வாழ்க்கையிலும், இசைத் துறையிலும் முன்னேற்றப் பாடுபடவேண்டும்.

என்னமும் நடைமுறையும் ஒன்றுக்கொன்று அரணாக இருப்பதென்பது, வாழ்க்கைக்கும் கலைஞர்களுக்கும் மிகவும் அவசியம். இவ்விரண்டிற்கும் இடையே முன்ன்பாடு இல்லாமல் செயலாற்றும் போதுதான் எத்துறையும் முன்னேறும். அம் முன்னேற்றத்தினோடு அனுபவ ரீதியான ஒரு ரசனையும் ஏற்படும். இந்த பின்னணியில் கலைகள் வளர வேண்டும், கலைஞர்கள் வளர வேண்டும் என்பதுதான் என்னுடைய பணிவான வேண்டுகோள்.....

#### இசை பயிலுபவர்களுக்கு

இசைக் கலையை பயிலும் வித்தியார்த்திகளுக்கு, சில முக்கியமான கருத்துக்களை எடுத்துச்சொல்ல இந்த வாய்ப்பினை நான் பயன்படுத்திக்கொள்ளலாம் என்று கருதுகிறேன்.

இசைக் கலையைப் பயிலுபவர்கள் அதைப் பயின்றபின்னே அதனை தொழில் ரீதியாக மேற்கொண்டாலும், அல்லது மேற்கொள்ளாமல் இருந்தாலும் பயிற்சி பெறும்போது, அதில் மிகுந்த சிரத்தை போடும் அக்கறை போடும் ஈடுபட வேண்டும். சாதகம் செய்வதென்பதை இசை பயிலும் மாணவ மாணவியர் தவறாமல் கடைப்பிடிக்கவேண்டும்.... பயிற்சி செய்வதில் முயற்சி இருந்தால்தான் எந்தக் கலைத்திறனையும் வளர்த்துக்கொள்ள முடியும். இதைத்தான் ஆங்கிலத்தில் “Practice begets perfection” என்பார்கள். சாதகம் செய்வதில் ஈடுபட மறந்து சோம்பிவிட்டால் இசையறிவு வளராது. வளர்த்துக் கொண்ட இசையறிவும் மங்கிப்போய் விடும்.... எனவே இசை பயிலும் வித்தி

யார்த்திகள் சாதகம் செய்வதில் ஒரு சிறிதும் தயக்கத்தைக் காட்டக்கூடாது.

குறிப்பாக எது துறையிலே பயிலக் கூடிய வித்தியார்த்திகளுக்கு ஒரு சில கருத்துக்களை முன்வைக்க விழைகிறேன், மிகுந்தும் பயிலுபவர்கள் பாட்டிற்கு வரசிக்கும் முறைகளைச் செவ்வனே கற்று, முடிந்தால் இசை நுணுக்கங்களையும் நன்றாகப் பயின்று, அல்லது ஓரளவிற்காவது இவைகளைத் தெரிந்து கொண்டு வாசிப்பது நல்லது; மேலும் மிகுந்த கவனத்தையுடன் முக்கிய அம்சமாகிய ஸ்ருதி சேர்ப்பதைக் கவனமுடன் செய்வது, கும்காரம் சேர்த்துச் சொற்கட்டுகளை வாசிப்பது, மிருதங்கத்தில் வாசிக்கும் சொற்கட்டுகளையும், கதிபேதங்களுடைய அடிப்படையில் வாசிக்கும் நுணுக்கமான அம்சங்களையும், மோராக்களையும், கோர்வைகளையும், கையில்தான் போட்டுப் பயிற்சி செய்வது, அதன் மூலம் மேற்கூறியவைகளைத் தன் வசமாக்கிக்கொள்வது, பாடகருக்கு அனுசரணையாக எம் முறையில் வாசித்தால் அனுகூலமாக இருக்குமோ அந்த முறையில் வாசித்துத் தனக்குப் பெயர் வாங்கிக் கொள்வது ஆகிய இவைகளைத் தெரிந்துகொண்டு பயின்றால் அது அவர்களுக்குச் சிறந்த பயனைக் கொடுக்கும். மேலும் அந்த அனுபவமுள்ள மிருதங்கக் கலைஞர்களின் வாசிப்பை இசை நிகழ்ச்சிகளில் உன்னிப்பாகக் கேட்டு, பாட்டிற்கு வாசிக்கும் முறைகளையும், வாத்தியங்களுக்கு வாசிக்கும் முறைகளையும் அவர்கள் விருத்தி செய்துகொள்வது மிகவும் நல்ல பயக்கும் என்று நான் கருதுகிறேன்.

இசைத் துறையிலே, வாய்ப்பாட்டு, பிற வாத்தியக் கருவிகள் போன்ற பல அம்சங்கள் இருந்தாலும், சில துறைகளில் மட்டுமே பயிலுவதற்குத் திரளாக மாணவர்கள் முன் வருகின்றார்கள்.

உதாரணமாக என்னுடைய துறையையே எடுத்துக் கொண்டால், நூற்றுக்கணக்கான மாணவர்கள் இத்திலே பயில்வதற்குத் ஆர்வத்துடன் ஈடுபட்டு வருகின்றார்கள்.... இதே போலப் பிற தாள வாத்தியங்களான கடம், கஞ்சிரா, டோலக், மோர்சிங்போன், நவைகளையும், தற்போது அதிகம் வாழ்க்கையில் இல்லாத கொன்னக் கோல், கெத்து வாத்தியம் போன்றவைகளையும் கற்றுத் தேர்ச்சிபெற இனியவர்கள் அதிகமாக முன்வரவேண்டும் எனக் கருதுகிறேன். இங்கக் கருத்தை நான் இங்கே குறிப்பிடக் காரணம், பன்முகப் பார்வையோடு, இசைத் துறையின் எல்லாப் பகுதிகளும் வளருவதுதான் உண்மையிலேயே சரியான வளர்ச்சி என்பதைத் தவிர வேறில்லை.

#### கல்விக்கூடங்களில் இசைப் பயிற்சி

இசைக்காகத் தனியாகக் கல்லூரிகளும், பாடசாலைகளும் இருக்கின்றன. அவைகள் செம்மையாகப் பணிபுரிந்து வருகின்றன என்பதும் பாராட்டுக்குரியதே என்றாலும், நமது மாநில அளவிலாவது, எல்லாப் பள்ளிகளிலும், ஆரம்ப நிலையிலிருந்து மேல் நிலைவரை, இசைக் கலையை ஒரு விரும்பப் பாடமாக வைத்துப் பரப்ப வேண்டும் என்பதை என்னுடைய சிறிய வேண்டுகோளாக உங்கள் முன் வைக்கின்றேன்.....

#### முடிவுரை

புகழ்வாய்ந்த ஒரு இசைக் கழகத்தால் கொடுக்கப்படும் இந்தச் சிறப்பை நான் மிகுந்த மன நிறைவோடும், கன்றியோடும் ஏற்றுக்கொள்கிறேன். நான் பழகி வரும் மிருதங்கக் கலைத் துறையிலே இன்னும் சாதிக்க வேண்டியவை எத்தனையோ உண்டு என்பதையும், அந்த



வளர்ச்சிப் பாதையில் மேலும் உற்சாகத் தூடன் முன்னேற இந்த இனிய விழா என்னை ஊக்குவிக்கும் என்பதையும் நான் இங்கே தெரிவித்துக்கொள்கின்றேன்.

கலைஞர்களும் கலை அன்பர்களும் நமது இசைக் கலையின் பழமையைப் போற்றி, மன ஈடுபாட்டோடு நிகழ்ச்சி களை நடத்தி, தகுதி இருக்கின்ற புதுமைக்கும் புதியவர்களுக்கும் வரவேற்புக்

கொடுத்து இந்தத் துறையை வளம்பெறச் செய்யவேண்டும் என்றும், அதற்குத் துணையாக இறைவனருள் நீங்காமல் நமக்குக் கிடைக்க வேண்டும் என்றும் இந்தப் பொன்னான நேரத்தில் நான் பிரார்த்தித்துக் கொள்கின்றேன்...

வாழ்க இசைக் கலை!

வளர்ச இசைத் தொண்டு!



தமிழ் இசைச்சங்கம் 42-வது விழாவில்

## திரு. லால்குடி ஜெயராமன் அவர்களின் தலைமையுரை

தொடக்க உரை ஆற்றிய மேதகு ஆளுநர் அவர்களே! தமிழ் இசைச் சங்கத்தின் தலைவர் மாண்புமிகு நீதிபதி அவர்களே! தமிழ் இசைச் சங்கத்தின் கௌரவச் செயலர் பெரு மதிப்பிற்குரிய திரு. எம். ஏ. சிதம்பரம் அவர்களே! இங்கு குழுவியுள்ள இசைவல்லுனர்களே! தாய்மார்களே! பெரியோர்களே! எனதருமை ரசிகப் பெருமக்களே! உங்கள் அனைவருக்கும் எனது பணிவான வணக்கத்தைத் தெரிவித்துக் கொள்குகிறேன்.

இசையே மருந்து

வெளி நாடுகளின் முன்னேற்றத்தையும், உயர் நிலையையும் காணும் பொழுது நம் நாடு, பல துறைகளில் மிகவும் பின்தங்கியுள்ளது என்பது யாவரும் அறிந்த உண்மை.

ஆனால், வெளிநாட்டினராலும் வியந்து பாராட்டப்படும் இசைக் கலையை நாம் பெற்றிருக்கிறோம் என்பது, நம்மைப் பெருமைகொளச் செய்கிறது!

இன்று நாம் கையாண்டு வரும் இந்த இசை, இரண்டாயிரம் ஆண்டுகளாகத் தொடர்ந்து வளர்ந்து வரும் ஒரு மரபு இசை என அறியும்போது, நாம் அளவிலா மகிழ்ச்சியடைகிறோம்.

வெளிநாடுகளில் நம் இசைக்கு எவ்வளவு வரவேற்பும், பாராட்டும் உள்ளது என்பதை நான் கேரில் கண்டிருக்கிறேன்.

பல மகான்கள் தோன்றி, தயை, நட்பு, நேர்மை, பண்பு, கொடை முதலாம் நற் கொள்கைகளைப் பரப்பிய இக் நாட்டில், இன்று இவை குறைந்து, வன்முறை தலைதூக்கி நிற்பதைக் காண்கிறோம். இதற்கு இசையே மருந்தாகும்.

இசை, இசைக்கப்படும் இடத்தில் மக்களிடம் எல்லா விரோதங்களும் வேறு பாடுகளும் மறைந்து, அன்பும் பண்பும் ஒருமைபாடும் நிறைந்த தன்னை மறந்த ஆந்த நிலை திகழ்வதைக் காணலாம்.

இசையும் இறைவனும்

மன்னர்கள், திருக்கோயில்களைக் கட்டினார்கள், இசைவாணர்கள் இறைவனுக்கு இசையினைக் கோயில் எழுப்பினார்கள். இவ்விருவகைக் கோயில்களுமே மக்கள் உள்ளத்திற்கு சாந்தியையும் நிறைவையும் உயர்வையும் அளிப்பனவாயிருக்கின்றன.

இன்று நம்மை, நம் கவலைகள், இன்னல்கள் யாவையும் மறக்கச் செய்து பேரின்ப நிலைக்கு உயர்த்தும், இந்த இசையை நமக்கு அளித்த நம் முன்னோர்களுக்கு நாம் எவ்வளவோ நன்றிக்கடன் பட்டிருக்கிறோம்.

ஆனால், நமக்கு அடுத்து வந்து கொண்டிருக்கும், வரப் போகும் தலைமுறையினருக்கு இந்தக் கலையைக் காப்பாற்றி அளிப்போமோயானால் அதுவே, நாம் நம் முன்னோர்களுக்கு செய்திருக்கைமாராகும்.

எதையாவது ரொம்ப உயர்வாகச் சொல்ல வேண்டுமானால், 'உயிருக்கு நிகரானது' என்பார்கள். அந்த உயிரையும் மீட்டுத் தந்துள்ளது நம் இசை! திருஞான சம்பந்தர், சுந்தரர், திருகாவுச்சரசர் ஆகியோர் பண்களைப் பாடி இசை மூலமாக அதிசயங்களைச் சிகழ்த்தியவர்கள்! அருணகிரிசாத்திரன் திருப்புகழில்தான் எத்தனை விதவிதமான லய நுட்பங்கள் நிறைந்த சந்தங்கள்!

இறைவனை இசையினால் போற்றிப் பாமாலைசாற்றி, இசையையும் சமயத்தையும், இறையுணர்வையும் ஒருங்கே வளர்க்கத் தம் வாழ்நாளையே அர்ப்பணித்த பெரியோர்கள் பலர், சைவ, வைணவ சமயங்கள் இரண்டிலுமே இருந்திருக்கிறார்கள்.

இறைவனையே இசை வடிவமாகக் கண்ட இவர்கள், பாடிய தலங்கள், ஒன்று இரண்டா? அந்த இறைவன் சிபாரிசுக் கடிதம் வரைந்து அளித்துள்ளார்—சேரமான் பெருமான் நாயனருக்கு—ஒரு இசைவாணனுக்காக!

'அன்பால் யாழ்பெயல் பாணபந்தன்' என்ற நுறிப்பிட்டு சிபாரிசுக் கடிதம்!

அவ்வளவு ஏன்? மதுரைப் பாண்டிய வள்ளகௌரவத்தைக் காப்பாற்ற இறைவனை இசைவாணனாக மாறிப் பாடி அருளிய திருவிளையாடல் நாம் அறிந்தது தானே!

மேதகு நாதசரம்

அக் காளில், பாடல் பெற்ற தலமாறிய திருத்தவத்துறைதான் பின்னர், லாலகுடி என மாறியுள்ளது. அங்கு நான் இளமை யில் என் தந்தையாரிடம் இசை கற்றுப் பிறகு நான் அங்குள்ள மறக்க இயலாது. அவ்வூர் கோயில் திருவிழா காலங்களில்,

சுவாமி வீதி வலம் வரும்போது, முன்னே நாதசரமும், பின்னால் தேவாரமும் ஒலிக்கும். ஆண்டவனின் அலங்காரத் திருக்கோலத்தை தெரிசித்துப் பரவச மடைந்த நிலையில், நிசப்தமான இரவு வேளையில் இனிமையாக மிதந்துவரும் நாதசுவர இசையும், கண்ணென்ற குரல்களில் ஒரு மித்து ஒலிக்கும் தேவாரப் பாடல்களும் அனைவரின் உள்ளங்களையும், உருக்கி, நெகிழச் செய்துவீடு! இசையின் வேர் கும்டபோர் மனதில் ஊன்றிக் கொள்ளும். இன்றைய குழந்தைகளுக்கு அதுபோன்ற குழறினிகள் இல்லையே என வருத்தமாக இருக்கிறது.

நம் இசையை வளர்க்க, வாய்ப்பாட்டும் நாதசுவரமும் மிகவும் உதவ முடியும். எவ்வாறெனில் இசையின் நுட்பங்களைத் தெரியாதவர்கள்கூட, வாய்ப்பாட்டில், பாடல்களின் சொற்களினால் ஈர்க்கப்பட்டு, பிறகு சிறிது சிறிதாக இசையைப் புரிந்து கொண்டு ரசிக்கும் அளவுக்கு வளரலாம்.

நாதசுவரம் என்பது நம் சமூகத்தில் எல்லா நிலைகளிலும் பரவி நிற்கும் இசைக் கருவி.

கோயில்களில் நித்யப்படி பூசைக்கு நாதசுவரம்! கோயில் விழாக்கள், இறைவன் வீதி உலா, திருமணங்கள், ஊர்வலங்கள் யாவற்றிலும் நாதசுவரம் தவறாது பங்குபெறுகிறது. திருமணக் காலங்களில், சங்கேதக் கச்சேரி வைப்பது அவரவரின் வசதியைப் பொறுத்தே யானாலும், நாதசுவரம் என்பது இன்றியமையாத தல்வா? அதோடு, ஒலிபெருக்கியின் உதவி யின்றியே நெடுந்தூரம் கேட்க இயலும் நாதசுவரம் நெருக்கிலும் இசைக்கப்படுவதால், மக்களிடையே மரபு இசையைப் பரப்புவதில் வெற்றெந்த வாத்தியத்திற்கும் இயலாத முக்கியமான பணியை அதனால் செய்ய முடியும்.

இன்று இசை உலகில், வாத்தியக் கலைஞர்களின் எண்ணிக்கையும், அவர்களின் திறமையும் மிகவும் அதிகரித்துள்ளது என்பது மகிழ்ச்சிகரமான விஷயம். எதுவாய்ப்பாட்டும் இதற்கு இணையாக வளர்ந்து பெருக வேண்டுமென்று விரும்புகிறேன்.

வரம்பு மீறாத கற்பனை

நம் இசையில், மற்ற நாடுகளின் இசையில் இல்லாத தனிச்சிறப்பு என்னவென்றால், மேடையில் கலைஞரின் கற்பனைக்கு இடமண்டு என்பதுதான்.

'எங்கள் இசையில் கட்டுப்பாடுகளும் அதிகம்! அதே சமயம் கலைஞனுக்கு தன் கற்பனையைக் காண்பிக்க முழு சுதந்திரமும் உண்டு' என நான் ஒரு அயல்நாட்டுக் கலைஞரிடம் சொன்னபோது அவர் அதிசயித்தார்.

ஆயினும், இக்கற்பனைகளும் சாதனைகளும்—வரம்பை மீறாமல், உணர்ச்சியோடு உள்ளத்தைத்தொடும் மரபு இசையின் தூய்மையையும் அழகையும் பேணிக் காக்கும் விதத்தில் இருக்கவேண்டும்.

இசை வளர்ச்சி

இங்கே, இசையின் வளர்ச்சிக்கும் மேன்மைக்கும் எனக்குத் தோன்றும் சில எண்ணங்களைப் பகிர்ந்து கொள்ளலாம் என நினைக்கிறேன்.

தகுதியான இளம் கலைஞர்களுக்கு, இசைக் கற்க உபகாரச் சம்பளம் அரசாங்கத்தால் வழங்கப்படுகிறது. பொருளாதார வசதி பெற்றவர்கள், கலை ஆர்வம் இருப்பினும், இதில் போட்டியிடாது, மிக ஏழ்மை நிலையில் உள்ள, தகுதி வாய்ந்த மாணவர்களுக்கே இவ்வாய்ப்பை அளிக்க முன்வர வேண்டும்.

அனுபவம் மிக்க முதிர்ந்த கலைஞர் ஒவ்வொருவரும் குறைந்தது இரண்டு இளம் கலைஞர்களையாவது உருவாக்க வேண்டும்.

வருங்காலக் கலைஞர்களை மட்டும் உருவாக்கினால் போதுமா? வருங்கால ரசிகர்களும் தேவை! இசையை ரசிக்கும் ஒவ்வொரு பெற்றோருக்கும் தம் வீட்டிலேயே குழந்தைகளுக்குத் தகுந்த குழந்தையை ஏற்படுத்தி, முடிந்த அளவு அவர்களுக்கு இசையில் கவனம் வளர்க்க வேண்டும். இதனால் வருங்காலத்தில் ரசிகத்தன்மை பெருகும்.

கலைஞர் தினம்

இந்த இசை விழாக்களில் கடைசி ஓரிரண்டு தினங்களை முக்கியமாக இளைஞர்களுக்காகவே ஒதுக்கலாம். தகுதி வாய்ந்த இளம் கலைஞர்களின் நிகழ்ச்சிகளுடன், இளம் ரசிகர்களும் பங்கெடுத்து, விவாதித்து, அவர்கள் எண்ணங்களை வெளியிட்டுத் தேவைகளைத் தெரிவிக்கும் வண்ணம் ஒரு நாளை இளைஞர் தினமாகக் கொண்டாடலாம் என்பது என் அவா. பத்திரிகைகளும் தங்கள் பங்குக்கான உதவியை இதில் அளிக்கவேண்டும்.

நான் ரவியா சென்றிருந்தபோது செய்த கச்சேரிகளுக்கு மன்றம் நிரம்பி வழிவதை நேரில் கண்டேன். அந்த ரசிகர்களில் பெரும்பகுதி இளைஞர்களே! நன்றி

தமிழிசைச் சங்கம் கடந்த 42 வருஷங்களாக இசைக்குப் பெரும் தொண்டாற்றி வருகிறது.

இவ்வாண்டு இசைப் பேரறிஞர் பட்டம் அளித்து என்னக் கௌரவித்தமைக்கு என் உளமார்ந்த கன்றியைத் தமிழிசைச் சங்கத்திற்கும் அதன் நிர்வாகிகளுக்கும் தெரிவித்துக் கொள்கிறேன். இதே, எனக்குப் பெருமை சேர்த்துள்ள வயனின் வாத்தியத்திற்கும் எனது ஒரு நாதரான தந்தைக்கும் கிடைத்த பாராட்டாகவும் கௌரவமாகவும் கருதுகிறேன்.

கலைஞர்களை ஆதரித்து, ரசிகர்களுக்கு இசையைக் கேட்க வாய்ப்பளித்து, இந்த அரும் கலை மறையையும் பாதுகாத்து வருவது தமிழிசைச் சங்கம் போன்ற இசை ஸ்தாபனங்களே! இவைகளின் அரும் பணி நன்றியுடன் பாராட்டப்பட வேண்டியவை.

வணக்கம்.



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